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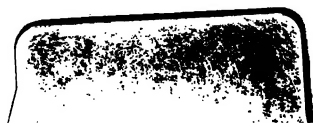
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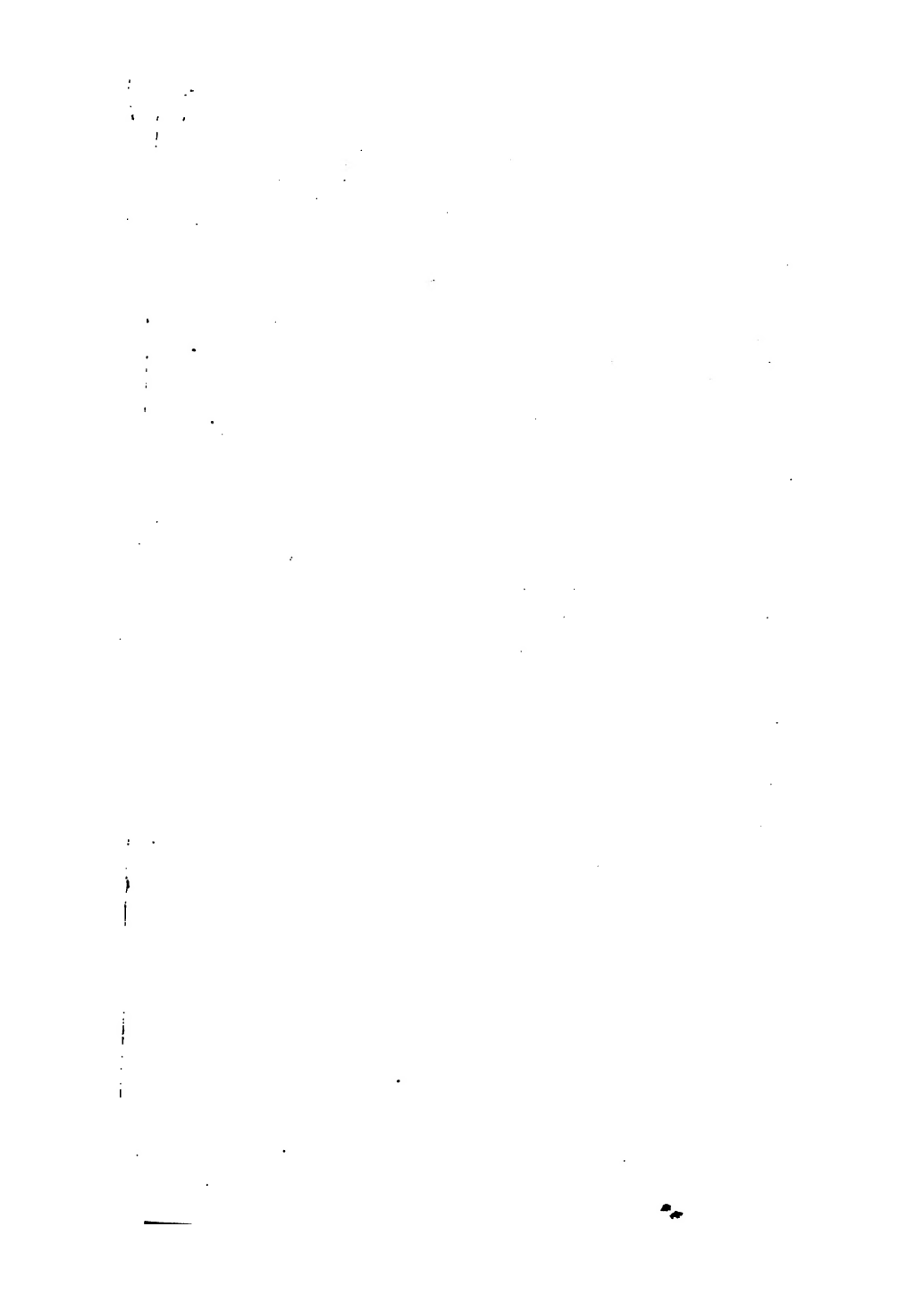
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# ΑΡΙΣΤΟΦΑΝΟΥΣ ΕΙΡΗΝΗ.

THE "PEACE" OF ARISTOPHANES.

A REVISED TEXT,  
WITH ENGLISH NOTES, AND A PREFACE.

BY

F. A. PALEY, M.A.

EDITOR OF "ÆSCHYLUS," "EURIPIDES," &c.



CAMBRIDGE:  
DEIGHTON, BELL AND CO.  
LONDON: BELL AND DALDY.

1873.

**Cambridge:**

**PRINTED BY C. J. CLAY, M.A.  
AT THE UNIVERSITY PRESS.**

## TO THE READER.

THE edition of this Play now published was prepared, and indeed all but completed, in ignorance that my friend Mr Green had already placed his<sup>1</sup> in the hands of the printer. Had I been aware of this, I should probably not have proceeded with the work. Indeed, the very excellent and accurate edition of the same Play by Mr Rogers, with a verse translation and copious critical and explanatory notes<sup>2</sup>, might have deterred us both from attempting more, but that we wished the Play to be more generally read than it has been, both as a school and a college subject, and with this object in view thought that a smaller edition was desirable. Mr Green has carefully consulted the former purpose, by the omission of some few objectionable passages, which in Mr Rogers' edition and mine are retained; it being well understood that such passages are never set, and therefore, as students are not expected to know

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To my mind, the 'Peace' is one of the liveliest of the author's. It is full of drollery, and it shows a heartiness in the cause it advocates which carries the reader along with it. In this respect, however, "tastes differ." Mr Rogers (Pref. p. xv) calls it "the tamest and most un-Aristophanic of all the extant comedies." He complains that the Plot is loose and disjointed; that it is divided by the Parabasis into two parts that do not hang well together; and that the colossal image of Peace is a clumsy device. Mr Green too (Pref. p. ix) thinks "it cannot be reckoned one of Aristophanes' best plays," and that the plot is "rather awkward."

With regard to the Text, very many years' study and familiarity with the Play have led me to regard with much greater favour the conservative treatment which it has received from Mr Rogers, than the conjectural changes of words, persons, and even verses, so often introduced by Meineke and Bergk, and not unfrequently adopted by Dr Holden. I have avoided, as far as possible, and unless it seemed necessary, recording the minor varieties of reading, and have endeavoured to make the notes, while moderate in length, strictly explanatory of the sense.

CAMBRIDGE,

April, 1873.





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The original play then, the 'Peace' as we have it, was brought out at the crisis described in Thucyd. v. 20, viz. the treaty for peace made after the deaths of Cleon and Brasidas at the battle of Amphipolis the year before, and signed by Athens and Sparta in the beginning of the eleventh summer of the war, immediately after the city Dionysia, at which this Play was acted. The period of thirteen years assigned is probably a poetical stretch to make matters seem the worst. But, as Mr Rogers observes (p. xiii), although the actual declaration of war was not made till B.C. 431, "for a period of fully three years before Athens had been incessantly coming into collision with some of the principal members of the Peloponnesian Confederacy. Not only had the Megarians, by a formal interdict, been excluded from all intercourse with the Athenian empire<sup>1</sup>; but the forces of Athens and Corinth had clashed in open and undisguised conflict, both on the east and on the west coasts of Hellas, at Potidaea on the one side and at Corcyra on the other. No less than ten states had taken part with Corinth in the first expedition to Corcyra; and, when Athens actively interposed in favour of the Corcyraeans, it was felt on all sides that the war was virtually begun." On the whole

<sup>1</sup> This was in B.C. 432. That Aristophanes regarded this as intimately connected with the outbreak of hostilities, is clear from *Ach.* 530—9. *Pac.* 609. See *Thuc.* i. 67, 140. In *Equit.* 793, (B.C. 424,) he speaks of the people having been cooped up in the city for *eight* years.

then, the *τρία καὶ δέκ' ἔτη* in the passage of the 'Peace' presents no serious difficulty.

Both parties, in B.C. 421, had begun to be tired of the war; the Athenians, says Thucydides (v. 13), from the blow they had received at the battles of Delium and Amphipolis, the Spartans from disappointment at their disgrace at Pylos, and at their failure in humbling the power of Athens as speedily as they had expected. And they had gone so far as to agree to a fifty-years' peace (v. 18 seqq.), though it proved in fact but a *ὑποπτος ἀνακωχή* (*ib.* 26), and two years afterwards virtually came to an end (*ib.* 56), so that after the 'Melian Controversy' both parties were again at open war (B.C. 416. Thuc. v. 115).

Negotiations for peace had indeed been made by the Lacedaemonians soon after the capture of the prisoners at Pylos, B.C. 425, but had been rejected through the pride and folly of the Athenians, led at the time by the demagogue Hyperbolus (Thuc. iv. 41. Pac. 638, 665). Aristophanes, always an adherent of the peace-party, had brought out the *Acharnians* in that year, (though a little before the actual capture of the prisoners,) and had ridiculed the folly of the war in the strongest terms. In the 'Knights,' composed just after the Athenian success at Pylos, all mention of peace is indeed dropped. But in the 'Peace' he returns to the subject; and the plot of the two plays, the 'Acharnians' and the 'Peace,' is so similar, that the one may almost be called a

reproduction of the other. In both of them a husbandman makes a special treaty of peace for himself and family; in both the motives and causes of the war are discussed at length; in both the 'raids,' *εἰσβολαί*, made upon Attica are spoken of as a special and intolerable grievance; in both the comforts and festivities of a happy home are contrasted with the hardships and privations of war. The 'Acharnians' therefore and the 'Peace' should be read in close connexion and comparison with each other. The political situation was, of course, materially different, inasmuch as in the later play the affair at Pylos had occurred and the deaths of both Cleon and Brasidas had tended to awaken new hopes and to open new prospects for reconciliation. For these men, as Thucydides tells us, v. 16, were the chief opponents of peace, *μάλιστα ἡναντιοῦντο τῇ εἰρήνῃ*, the one from selfish motives, the other from love of office and military distinction. In accordance with this view of the historian, they are called in this Play the two 'pestles' of the war, *δοῖδυκες* and *ἀλε-τρῖβανοί*, 270, 282, 295. And there can be no doubt that the capture of the prisoners on Sphacteria, though very gratifying to Athenian vanity, was in the end disastrous to themselves; for the irritation it caused, and with it the fixed resolve for vengeance, tended greatly to prevent any real cordiality or hearty desire for peace from the Spartan side, when their first offers had been haughtily rejected.

The balance of the war had of late turned rather decidedly in favour of Athens. The Lacedaemonians were as much perplexed as they were disappointed and bewildered. The sole redeeming event was the success of Brasidas in drawing off the Athenian dependencies on the northern shore of the Aegean; and with his death their hopes sank so low that, confident as they had at first been of soon humbling the power of Athens (Thuc. v. 14), they were now anxious to make peace on almost any terms comprising the restoration of the captives (Pac. 478), which they seem to have made a primary condition. It was clearly the opinion of Aristophanes that the Athenians should have listened to the first proposals for peace; for in *Equit.* 795 he blames his countrymen for dismissing the envoys with contumely and contempt; and in *Pac.* 480 we can only interpret the words ἀλλ' ὁ χαλκεὺς οὐκ ἐᾷ to mean, that the Athenians were resolved to retain the prisoners. In *ver.* 668 Trygaeus is made to confess they were in the wrong; but he lays the blame on Cleon. The Spartans considered the successes of Brasidas were a fair set-off to those of Cleon and Demosthenes; and thus that a treaty might still fairly be made without disgrace on either side. The conceit of the Athenians had proved superior to their losses and distresses; and instead of making peace with Sparta, on the first overtures from that state, they had thought only of carrying the war into Boeotia,—an attempt which ended in their disastrous defeat at

Delium. This, followed closely by the exploits of Brasidas, led at last to the Peace of Nicias,—the subject of the present Play. It is not too much to say, that it was composed expressly to urge the acceptance of it, and the more earnestly from the failure of the former negotiations. “And hardly” (says Mr Rogers, p. xiii) “had it been produced upon the stage, when the Peace of which it sang dawned upon the Hellenic world. The Peace of Nicias was concluded in March or April, B.C. 421, immediately after the great city Dionysia in the same archonship of Alcaeus.”

“The entire play” (he adds) “would have been an anachronism in any other year. Not only do all the incidental historical notices scattered throughout the scenes, the various circumstances of the several Hellenic peoples, and the motives by which they were respectively actuated in the negotiations for Peace, accord with this epoch, and with no other; not only does the general tone of thought suit no other period of the War; but the cardinal historical fact on which the Play itself is founded absolutely excludes the possibility of any other date.”

A brief but clear sketch of the plan and plot of the Peace will materially assist the student in rightly understanding it.

The scene opens with a dialogue between two slaves, who are supposed to be feeding a beetle, which their master Trygaeus,—an honest but rather crazy farmer,—has procured, induced by an absurd story

in Aesop<sup>1</sup>, as a kind of cock-horse on which he may ride or fly up to Jupiter. For he is resolved, since all negotiations have failed, to ask the god himself what his intentions are respecting his unfortunate country. By a clever stage-contrivance he is hoisted to the top of the wall behind the stage, and there first finds Hermes, who is 'keeping house' while the other gods have moved to a higher heaven in disgust at the wicked war raging in Hellas. This scene is evidently pantomimic, and the use of exaggerated masks, and the well-known *eccyclema*, by which the ferocious War-God (Polemos) is exhibited to the spectators as pounding away at the Greek cities in a huge mortar, would make it exceedingly taking and effective. After a long and very droll dialogue, Hermes, at first surly and reluctant, pockets a bribe from Trygaeus and lends his aid to the chorus, a company of old Attic farmers, to recover Peace. How this is done, and the method of representation adopted, I have endeavoured to explain on ver. 224. The stage-scene of tugging and straining, shouting and shifting from one place to another, would be full of bustle and excitement, and draw roars of laughter from the audience. There are difficulties indeed in the description, and I am well aware that other opinions are held. I have however come to the positive conclusion, (though I need not write about

<sup>1</sup> The notion of the beetle seems to have been borrowed from Aeschylus (see on ver. 72), and it is ingeniously converted into a satire on the *Pegasus* in the *Bellerophon* of Euripides.



the grounds of it here at length,) that both in tragedy and in comedy the upper part of the *σκηνή* was used not unfrequently for acting, whenever the top of a house, the wall in a siege, an acropolis, the sky, a high rock, &c., were to be represented. I have no doubt at all, for instance, that the Prologue of the *Agamemnon* is spoken by the Warder (*φύλαξ*) on the top of the *σκηνή*, which is supposed to be the roof of the Palace. *Orestes* and *Medea*, at the end of the plays bearing their names, appear on the house-top. So does *Evadne*, before she leaps into the burning pyre of her husband at the conclusion of the *Suppliants* of *Euripides*. So do *Antigone* and the attendant in *Phoen.* 100. It is more than probable that access to the top was afforded by a concealed staircase, not unlike those which in our old churches we call 'rood-stairs.' By these stairs, I think, *Trygaeus* descends at ver. 825, where he says 'his legs are tired with the long journey'; and we know from ver. 721 that he did *not* get down again on his beetle. It seems to me conclusive, from ver. 426, that the cave in which *Peace* lies buried, must have been on the stage. As for 470—1, where in the editions *Trygaeus* himself is represented as pulling at the ropes,—he at the same time being aloft,—I have had no scruple in assigning the verses to the chorus, to whom alone they are appropriate. In 416, where *Trygaeus* says to *Hermes* *ξύλλαβε καὶ ξυνέλκυσον*, general aid in the attempt seems meant, not actual pulling at a rope. The chief difficulty

lies in ver. 847, where Opora and Theoria are said to have come from heaven, and 709, where Trygaeus (aloft) says to Opora *δεῦρ' ἔλθε καὶ δός μοι κύσαι*. Perhaps the invitation was not meant to be accepted; any how, *δεῦρ' ἔλθε* may mean *ἀνάβηθι*, 'come up here.'

The most perplexing line of all, I think, is 847, where it is not only distinctly said that the maidens, viz. the mutes who had attended Peace, came from heaven; but it is as clearly implied that Trygaeus brought them down from above.

The best explanation that I can offer, after much reflection on the stage-contrivances adopted in the play, is this: that when Trygaeus from above calls Opora to him at 709, she leaves the stage for a moment and *pretends* to join him on the elevated platform. She vanishes from the sight of the spectators, and reappears when Trygaeus reaches the lower stage by a side staircase, concealed in the wall. Thus they would seem to have come down from heaven together. And when Trygaeus asks, at v. 725, how he is to get down without his beetle, Hermes points to this staircase, the *lower* doorway of which was near the place where the image of the goddess was standing<sup>1</sup>. Thus he says *τηδὶ, παρ' αὐτὴν τὴν θεόν*, 'This way, close to the spot where the Goddess is stationed.' According to this view

<sup>1</sup> Mr Rogers remarks, after Dindorf, that this device of a colossal statue was ridiculed by the poet's rivals. Schol. on Plat. Apol. p. 19 c, *κωμωδεῖται ὅτι καὶ τὸ τῆς Εἰρήνης κολοσσικὸν ἐξῆρεν ἀγαλμα*. *Εὐπολὶς Αὐτολύκῳ, Πλάτων Νίκαις*.

then, neither Peace, nor either of the attendant mutes, really ever left the lower level at all.

Mr Green follows Mr Rogers in supposing that the cave in which Peace was concealed was on the *upper* platform, and that the stones laid over it concealed the upper entrance to the flight of stairs. Among the many difficulties that this supposition involves, is the explanation of *παρ' αὐτὴν τὴν θεὸν*, which, taken in any other sense, become very obscure.

At the reappearance of Peace on the stage, attended by her two associate and congenial 'maids of honour,' Opora and Theoria, Trygaeus is quite overjoyed, and from his elevated post calls on the spectators to share in his delight. The chorus then depart in procession, with their spades and hoes across their shoulders, to resume their long interrupted farm-work in the country. Meanwhile Hermes, as the herald and interpreter of the gods, delivers a long and elaborate political oration or exposition (603—647) on the causes which led to the war and prevented the wished-for reconciliation. This passage, with some important differences, resembles the well-known *ῥῆσις* on the same subject in *Acharn.* 496—556. After a little cross-questioning between Peace, Hermes, and Trygaeus, on the reasons of her disappearance, and the causes of her dissatisfaction, mixed up with some theatrical 'chaff' of varied kind, the *Parabasis* is recited by the chorus (729—817), in which, according to the usual custom, the poet is

represented and his cause advocated in a kind of interlude apart from the general plot. In this they remind the spectators of the services he has performed not only in elevating the general tone of comedy, but in putting down Cleon and diminishing his influence for evil by shewing his real character. It is then arranged that Trygaeus shall marry Opora, and a solemn sacrifice and libation are performed, with a ceremony of installing or consecrating the statue of Peace (923). During the sacrifice, a seer, *μάντις* or *χρησμολόγος* (one of a class who did much harm<sup>1</sup> by enlisting superstition and credulity on the side of the war), is introduced, and his pretentiousness, cupidity and impudence are unmercifully satirized. He is the typical 'priest' according to the views of both modern and ancient 'advanced liberalism.' In a very pretty passage (1127—1190) we have a picture of rural happiness in the farmer's homestead during the blessed times of peace. This is contrasted in the final scene (that of the marriage feast) by the entrance of a seller of arms, who is ruined, and a seller of rustic implements, who is benefitted and enriched, by the conclusion of the peace. It nearly resembles the closing scene of the *Acharnians*, where feasting and summons to go on immediate service are brought into direct contrast. The Play ends with a brief marriage-song chanted by the chorus as they move off the stage in procession.

<sup>1</sup> See Thuc. ii. 8 and 21.

Clever and amusing as the 'Peace' appears to be, we are told that it gained only the second prize. The first was carried off by Eupolis with his *Κόλακες*, the third by Leucon with his *Φράτορες*. Whether, like the Acharnians, the Wasps, the Birds, the Lysistrata, and the Frogs, the Peace also was brought out in the name of another poet, we are not informed. Nor can we come to any certain conclusion as to the alleged reproduction of the Play under the same or another title. The custom seems to have been not unfrequent; the Clouds, the Plutus, and the Thesmophorizusae, are said to have had second editions; so also the Hippolytus, and possibly the Helena<sup>1</sup> of Euripides.

<sup>1</sup> τὴν καὶ τὴν Ἑλένην, Ar. Thesm. 850; unless this means 'lately brought out.'

# ΑΡΙΣΤΟΦΑΝΟΥΣ ΕΙΡΗΝΗ.

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## ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΟΙΚΕΤΑΙ ΔΥΟ Τρυγαίου.

ΤΡΥΓΑΙΟΣ.

ΚΟΡΑΙ, *θυγατέρες Τρυγαίου.*

ΕΡΜΗΣ.

ΠΟΛΕΜΟΣ.

ΚΥΔΟΙΜΟΣ.

ΧΟΡΟΣ ΓΕΩΡΓΩΝ.

ΙΕΡΟΚΛΗΣ, *μάντις.*

ΔΡΕΠΑΝΟΥΡΓΟΣ.

ΛΟΦΟΠΟΙΟΣ.

ΘΩΡΑΚΟΠΩΛΗΣ.

ΣΑΛΠΙΓΓΟΠΟΙΟΣ.

ΚΡΑΝΟΠΟΙΟΣ.

ΔΟΥΡΥΞΟΣ.

ΠΑΙΣ ΛΑΜΑΧΟΥ.

ΠΑΙΣ ΚΛΕΩΝΥΜΟΥ.

ΕΙΡΗΝΗ)

ΟΠΩΡΑ } *κωφὰ πρόσωπα.*

ΘΕΩΡΙΑ }

ΟΙΚΕΤΗΣ Β.

καὶ μήποτ' αὐτῆς μάζαν ἡδῶ φαγοί.

ΟΙΚΕΤΗΣ Α.

δὸς μάζαν ἑτέραν ἐξ ὀνίδων πεπλασμένην.

ΟΙΚΕΤΗΣ Β.

ἰδού μάλ' αὐθις.

5

ΟΙΚΕΤΗΣ Α.

ποῦ γὰρ ἦν νῦν δὴ 'φερεις;

οὐ κατέφαγεν;

ΟΙΚΕΤΗΣ Β.

μὰ τὸν Δί', ἀλλ' ἐξαρπάσας

ὅλην ἐνέκαψε περικυλίσας τοῖν ποδοῖν.

ΟΙΚΕΤΗΣ Α.

ἀλλ' ὡς τάχιστα τρῖβε πολλὰς καὶ πυκνάς.

ΟΙΚΕΤΗΣ Β.

ἄνδρες κοπρολόγοι, προσλάβεσθε πρὸς θεῶν,  
εἰ μή με βούλεσθ' ἀποπνιγέντα περιδεῖν.

10

ΟΙΚΕΤΗΣ Α.

ἑτέραν ἑτέραν δὸς παιδὸς ἡταιρηκότος·

4. *ὀνίδες* are pieces of asses' dung, like *σφυράδες* and *κυνάδες*, that of goats and dogs respectively, inf. 790., Theoc. xv. 19.

5. *ἔφερεις*. Addressed to Οἰκ. Β., as the *bringer*. Perhaps too οὐ κατέφαγεν should not be a question, which would rather be μή κατέφαγεν; the sense would then be, 'Why, what has become of the mash you just now brought? It didn't eat it.'—'No indeed, but it caught it from me, rolled it into a ball with its feet, and bolted it whole.' By *καταφαγεῖν* the combined action of chewing and swallowing is expressed. The habits of the dung-beetle are described, which lays its eggs

in balls or pellets of dung, and then rolls them away with its hind legs.—*περικυλίσας*, like *ἐξάλισας* (from *ἐξάλλω*) in Nub. 32, *εἰσεκύλισα*, Thesm. 651 and 767. MSS. *περικυκλίσας*.

8. *πολλάς*, 'plenty of it and thick.' See inf. 565, *πυκνὸν καὶ γοργόν ὥσπερ μᾶζα καὶ πανδαισία*.

9. *κοπρολόγοι*. He addresses pointedly some persons in the theatre as 'scavengers,' perhaps some of the popular demagogues or *ρήτορες*. It was a term of the greatest contempt to call a man *σκατοφάγος*, 'dung-eater,' Plut. 706, or *σκατῶν ἐσθίων*, inf. 48. Cf. Plut. 305, *μεμαγμένον σκῶρ ἐσθίειν*. Eccl. 593, *κατέδει σπέλεθον πρότερόν μου*.

τετριμμένης γάρ φησιν ἐπιθυμείν.

ΟΙΚΕΤΗΣ Β.

ἰδοῦ.

ἐνὸς μὲν, ὦνδρες, ἀπολελύσθαι μοι δοκῶ  
οὐδείς γάρ ἂν φαίη με μάττοντ' ἐσθίειν.

ΟΙΚΕΤΗΣ Α.

αἰβοῖ, φέρ' ἄλλην, χᾶτέραν μοι χᾶτέραν, 15  
καὶ τρίζ' ἔθ' ἐτέρας.

ΟΙΚΕΤΗΣ Β.

μὰ τὸν Ἀπόλλω ἡγὼ μὲν οὐ·

οὐ γὰρ ἔθ' οἷός τ' εἶμ' ὑπερέχειν τῆς ἀντλίας.  
αὐτήν ἄρ' οἶσω συλλαβὼν τὴν ἀντλίαν.

ΟΙΚΕΤΗΣ Α.

νῆ τὸν Δι' ἐς κόρακάς γε, καὶ σαυτόν γε πρόσ.

ΟΙΚΕΤΗΣ Β.

ὑμῶν δέ γ' εἴ τις οἶδ' ἐμοὶ κατειπάτω 20  
πόθεν ἂν πριαίμην ῥίνα μὴ τετρημένην.

Nub. τί—οὐκ ἐσθίεις καὶ τὴν  
κόπρον;—προσλάβεσθε, 'lend a  
hand here.' Schol. συνέχει γὰρ  
τῇ μιᾷ τὴν ῥίνα, τῇ δὲ ἐτέρᾳ  
μάττει.

13. ἀπολελύσθαι, 'that I am  
clear of one charge' at least,  
viz. that of 'tasting' the deli-  
cacy, as cooks were thought to  
do too freely, when preparing  
luxurious dishes. See Av. 1691.

15. αἰβοῖ, 'bah!' a word of  
disgust—καὶ τρίζε, 'and now go  
and mix some more.'—ἐτέρας,  
sc. ὀνίδας.—ἐτι δεest in MSS.

16. Here Oik B. flings down  
the bucket in a pet, declaring  
he can no longer hold his head  
over the 'stink-pot.' The me-  
taphor is borrowed from the  
bilgewater in a trireme, the  
smell from which ascended to  
the rowers on the Ἱγδ. He

will take and carry it, he says,  
bucket and all, to the beetle  
that it may help itself. This  
verse (18) is given to Oik. A by  
Meineke and Bergk. But, as  
remarked above, Oik. B. is ὁ φέ-  
ρων. Below, they commence  
the speech of Oik. B. at v. 19.

20. ὑμῶν, addressing the  
spectators. He 'would like to  
know,' he says, 'where he can  
buy a nose without nostrils in  
it; for sure there never was a  
more wretched service than to  
be always kneading dung and  
putting it before a beetle to  
eat.'—ἦν δρα, cf. inf. 566, 819.

21. πόθεν ἂν, κ.τ.λ. This  
verse might be read as a direct  
question. It may be doubted  
if Cobet's ὁπόθεν πριαίμην would  
here be good Greek. It should  
rather be πρίωμαι.



οὐδὲν γὰρ ἔργου ἦν ἄρ' ἀθλιώτερον  
 ἢ κανθάρῳ μάττοντα παρέχειν ἐσθίειν.  
 ὅς μὲν γὰρ, ὥσπερ ἂν χέσῃ τις, ἢ κύων,  
 φαύλως ἐρείδει· τοῦτο δ' ὑπὸ φρονήματος 25  
 βρενθύεται τε καὶ φαγεῖν οὐκ ἀξιοῖ,  
 ἦν μὴ παραθῶ τρίψας δι' ἡμέρας ὅλης  
 ὥσπερ γυναικὶ γογγύλην μεμαγμένην.  
 ἀλλ' εἰ πέπανται τῆς ἐδωδῆς σκέψομαι  
 τηδὶ παροιῶσας τῆς θύρας, ἵνα μὴ μ' ἴδῃ. 30  
 ἔρειδε, μὴ παύσαιο μηδέποτ' ἐσθίων  
 τέως ἕως σαντὸν λάθοις διαρραγείς.  
 οἶον δὲ κίψας ὁ κατάρτος ἐσθίει,  
 ὥσπερ παλαιστής, παραβαλὼν τοὺς γομφίους,

24. ὅς μὲν γὰρ. 'For your pig or your dog, just as one drops it, gobbles up the dirt without fuss: but this brute through conceit gives itself airs, and doesn't deign to eat, unless I first mix fine and then set before it the mash made into balls, and that from morn till eve, like a round roll such as they knead for women.' Mr Rogers translates, 'and serve it As for a lady, in a rich round cake.' A kind of 'fancy bread' is meant, made expressly for the *γυναικωνίτις*. See Thesm. 1185.—βρενθύεται, μεγαλοφρονεῖ, σεμνύνεται, Hesych. Lysist. 887, ἀ δυσκολίνει πρὸς ἐμὲ καὶ βρενθύεται. From Nub. 362 (cited by Plato in Symp. p. 221 B), it would seem to express the moving of the head to this side and that, to attract the attention of the people.

30. παροιῶσας, opening the door just a little, or ajar. So παρακλινάσαι, inf. 981.

31. ἐρείδε, sc. τὰς γνάθους,

as sup. 25. Hesych. ἐρείδει· συντόμως ἐσθίει· ἢ μεταφορὰ ἀπὸ τῶν ἐρεσσόντων. 'Gobble on (lit. 'lay on'); may you never stop eating till you have burst yourself without knowing it!'—ἀδ-θοις seems better than λᾶθης (Bergk), not so much from the omission of ἂν, but because the optative by attraction is a common Attic idiom. Cf. inf. 437. Dawes' ἕως σεαντὸν ἂν λᾶθης is a solecism.

34. It is not clear whether ἐσθίει ὥσπερ παλαιστής is meant, to express the gluttony of the creature (Schol. ὡς τῶν παλαιστῶν ἀδηφαγούντων), or ὥσπερ παλαιστής παραβαλὼν τοὺς—γομφίους is an expression παρὰ προσδοκίαν, after the poet's favourite practice, for the proper word τοὺς βραχίονας. But we do not know if παραβάλλειν was technically used of wrestlers, as προσβολή was (Hesych.), and προσβολή and προβάλλειν of pugilists. The Schol. says, παραβαλὼν δὲ, ἀντὶ τοῦ χαλάσας τοὺς

καὶ ταῦτα τὴν κεφαλὴν τε καὶ τὸ χεῖρέ πῶς 35  
 ὡδὶ περιάγων, ὥσπερ οἱ τὰ σχοινία  
 τὰ παχέα συμβάλλοντες εἰς τὰς ὀλκάδας.  
 μιάρων τὸ χρήμα καὶ κάκοσμον καὶ βορόν,  
 χῶτου ποτ' ἐστὶ δαιμόνων ἢ προσβολῇ  
 οὐκ οἶδ'. Ἀφροδίτης μὲν γὰρ οὐ μοι φαίνεται, 40  
 οὐ μὴν Χαρίτων γε.

## ΟΙΚΕΤΗΣ Α.

τοῦ γὰρ ἐστ' ;

ἐμπροσθίους ὀδόντας, ὥσπερ καὶ  
 χαλᾶσαι κώπην λέγουσι παραβα-  
 λείν (see on 1306 inf.). But  
 another scholium is in favour  
 of the technical sense: δοκοῦσι  
 γὰρ οἱ κάνθοροι, ἐπειδὴ ἐφέλκον-  
 ται τὰς κόπρους, τῶν παλαιστῶν  
 μιμῆσθαι τὸ σχῆμα, ὃ ἐν ἀρχῇ  
 χροῶνται τῆς πάλης. Perhaps  
 nothing more is meant than  
 applying the teeth, or bringing  
 them close up, and into colli-  
 sion. Hesychius may refer to  
 this: παραβαλὼν· ὁμοίως παρα-  
 θέεις. Thesm. 739, παρὰβαλλε  
 πολλάς κληματίδας, ὦ Μανία.

35. καὶ ταῦτα (ποιεῖ), 'and  
 that too moving round and  
 round his head and his claws,  
 like sailors who coil those thick  
 ropes (as they get them) into the  
 trading-vessels.' The particular  
 motion described seems to refer  
 to βρενθῆναι, see p. 26. In  
 Plat. Phæd. p. 103 A, παραβα-  
 λὼν τὴν κεφαλὴν is rather an  
 illustration of ver. 34, and so  
 παραβάλλοντες τὰ ὦτα in Resp.  
 p. 531 A. In coiling a rope, a  
 peculiar swinging motion of the  
 body is adopted, to which the  
 movements of the beetle are  
 compared. Hesych. συμβάλλων·  
 συναρμύζων, perhaps with regard  
 to this passage. One of the  
 scholia refers the simile to the

circular working of the capstan  
 (τροχιλίας). But most translate  
 'who make (or plait) the thick  
 ropes for the barges.' This  
 should rather be ταῖς ὀλκάδων.

38. Hesych. βορόν βρωτικόν,  
 καταβρώσκον.

39. ἡ προσβολή, 'the appa-  
 nage,' as the owl is the bird of  
 Pallas, the eagle of Zeus, &c.  
 Schol. ἡ ζῆμια· ἡ τοῦ δαίμονος  
 ὀργή. Though I doubt if this  
 is the true explanation, I think  
 we should read in Hesychius  
 προσβολή· τῶν ἀθλητῶν ἡ συν-  
 ἀφή, καὶ κατοχή· καὶ ἡ ὀργή  
 (vulg. ὀρμή). — Ἀφροδίτης, be-  
 cause the beetle was supposed,  
 like the τέττιξ, to come sponta-  
 neously from the earth. — Χαρί-  
 των, because of its ugliness.  
 So Pindar, speaking of the birth  
 of a monster, the parent of the  
 Centaurs, says, ἀνεὶ οἱ Χαρίτων  
 τέκε γόνον ὑπερφιάλων, Pyth. II.  
 43.—Thesela words are given  
 by Bergk to Olk. A. Meineke  
 continues the speech of Olk. B.  
 to include τοῦ γὰρ ἐστ' ; and he  
 gives 49 to Olk. A, 50 seqq. to  
 Olk. B. A more likely break  
 would be at κἀγ' αὐτῷ γε, 45.  
 But I think Olk. A., as the su-  
 perior servant, rightly speaks  
 50 seqq.

## ΟΙΚΕΤΗΣ B.

οὐκ ἔσθ' ὅπως

τοῦτ' ἔστι τὸ τέρας οὐ Διὸς καταιβάτου.

οὐκοῦν ἂν ἤδη τῶν θεατῶν τις λέγοι

νεανίας δοκησίσοφος, τὸ δὲ πρᾶγμα τί;

ὁ κάνθαρος δὲ πρὸς τί; κατ' αὐτῷ γ' ἀνῆρ 45

Ἰωνικός τις φησι παρακαθήμενος·

δοκέω μὲν, ἐς Κλέωνα τοῦτ' αἰνίττεται,

ὥς κείνος ἀναιδέως τὴν σπατίλῃν ἐσθίει.

ἀλλ' εἰσιῶν τῷ κανθάρῳ δώσω πιεῖν.

42. καταιβάτου seems to have been pronounced, if not written, *σκαταιβάτου*, a joke between the thunderer (*καταιβάτης κεραυνός*, Aesch. Prom. 359) and the 'dung-dropper.' He may also mean, that vengeful Jove in his anger sent such a pest to mortals. Schol. *παίζει δὲ καταιβάτην αὐτὸν καλῶν, ἐπεὶ σκάτοις (κόπροις, R.) τρέφεται ὁ κάνθαρος*.

43. οὐκοῦν ἂν, κ.τ.λ. 'Perhaps now some of the spectators may be saying—some young spark wise in his own conceit, *Well, and what's it all about?*'—*δοκησίσοφος*, an Ionic form of *δοξόσοφος*, Plat. Phædr. p. 275 B. Hesych. *δοκησίσοφος*: ὁ οἰηματίας ἐπὶ σοφίᾳ, 'one that is opinionated on his own cleverness.'

47. *δοκέω*, like *ἀναιδέως*, imitates the Ionic *patois* which would seem to have been now and then heard in Athenian conversations, as we might hear a Scotch or an Irish accent. Compare inf. 930. In this instance, the *ξένοι* present at the Dionysia would not all Atticize. Remnants of this are found even in the pure Attic, in such

forms as *τυπτήσω*, *βαλλήσω*, *παίησω*, *κλαίησω*, &c.—*αἰνίττεται*, scil. ὁ ποιητής.—Hesych. *αἰνίττεται*: ἀσήμως λέγει· ἀποτείνεται, ἐπισημαίνει. Dobree would read *αἰνίσσεται*, as, more truly Ionic, and also *ἐσθίει* for *ἐσθίει*, as Cleon was now dead. Both corrections are probable, but by no means certain. Cleon may be *σκατοφάγος* even in Hades. Cf. 649.—*σπατίλῃν*, see on ver. 9. Cleon had been so successfully lampooned by the poet, that some assumed that he must also be the subject of the Pax. Between dung and a dung-eater they thought there must be this relation.—*τῇ* is omitted by Dobree after Elmsley. And the point of the Ionicism would be to pronounce *ἀναιδέως* in four syllables, not with *synizesis*; unless indeed the *e* was pronounced like our *y*.

49. ἀλλ' εἰσιῶν. Instead of explaining the plot of the play, as might have been expected, the slave retires under pretence of serving the beetle with drink, but really to leave the stage vacant for his fellow.

## ΟΙΚΕΤΗΣ Α.

ἐγὼ δὲ τὸν λόγον γε τοῖσι παιδίοις 50  
καὶ τοῖσιν ἀνδρίοισι καὶ τοῖς ἀνδράσι  
καὶ τοῖς ὑπερτάτοισιν ἀνδράσιν φράσω  
καὶ τοῖς ὑπερηνόρεουσιν ἔτι τούτοις μάλα.  
ὁ δεσπότης μου μαίνεται καινὸν τρόπον,  
οὐχ ὕπερ ὑμεῖς, ἀλλ' ἕτερον καινὸν πᾶν. 55  
δι' ἡμέρας γὰρ εἰς τὸν οὐρανὸν βλέπων  
ὠδὶ κεχηνὼς λαιδορεῖται τῷ Διί,  
καὶ φησιν, ὦ Ζεῦ, τί ποτε βουλευεῖ ποιεῖν;  
κατάθου τὸ κόρημα· μὴ ἑκκόρει τὴν Ἑλλάδα.

## ΤΡΥΓΑΙΟΣ.

ἔα ἔα.

## ΟΙΚΕΤΗΣ Α.

σινήσαθ', ὥς φωνῆς ἀκούειν μοι δοκῶ.



50—3. A climax is evidently intended, both of age and position. That *παιδιά*, mere boys, were present at the comedies, appears certain from Nub. 539, and perhaps from Plato, Legg. vi. p. 658 D., where *οἱ μάλιστα παῖδες* are said to prefer the exhibitions of comedy, but educated women and grown up youths that of tragedy. See inf. 961. — *ἀνδρίοισι*, 'mannikins,' *ἀνδρῆριοι*, Ach. 517.—*ὑπερτάτοισιν*, perhaps those sitting *ἐν προεδρίᾳ*.—*ὑπερηνόρεουσιν*, *ὑπὲρ ἀνδρας οὐσιν*, those who think themselves more than men, perhaps certain *πολιτικοὶ* or *ρήτορες* pointed to at the word *τούτοις*. Mr Rogers: "And I will tell the story to the boys and to the lads, and also to the men, and to the great and mighty men among you, and to the

greatest mightiest men of all."

55. *ὑμεῖς*, sc. *οἱ θεαταί*, said with quiet irony.

57. ὠδὶ, he imitates the tone and manner of the madman. Compare Aesch. Theb. 442, *θνητὸς ὢν εἰς οὐρανὸν πέμπει γεγωναὶ Ζηνὶ κυμαίνοντ' ἔπη*.—*τὸ κόρημα*, 'put down that besom of yours; don't make a clean sweep of our Hellas.' Theophrast. Char. xxii. (*Ἀνελευθερία*), *ἀναστὰς τὴν οἰκίαν ἐκκορῆσαι καὶ τὰς κλῖνας καλλύψαι*. There seems a double sense in *ἐκκορεῖν*, 'to deflower,' corrupt, or demoralize; Hesych. *ἐκκοροῦσι· φθέρουσιν, ἐκκαλλύνουσιν*. A trochaic line was sung at a marriage, *ἐκκόρει, κόρει κορώνην, σὺν κόροις τε καὶ κόραις*.

60. The voice of Trygaeus is heard madly shouting from within.

## ΤΡΥΤΑΙΟΣ.

ἤσυχος ἤσυχος, ἡρέμα, κάνθων  
 μή μοι σοβαρῶς χῶρει λίαν  
 εὐθύς ἀπ' ἀρχῆς ῥώμη πίσυνος,  
 πρὶν ἂν ἰδίης καὶ διαλύσης 85  
 ἄρθρων ἱνας πτερύγων ῥύμη.  
 καὶ μὴ πνεῖ μοι κακόν, ἀντιβολῶ σ'.  
 εἰ δὲ ποιήσεις τοῦτο, κατ' οἴκους  
 αὐτοῦ μένουν τοὺς ἡμετέρους.

## ΟΙΚΕΤΗΣ Α.

ὦ δέσποτ' ἀναξ, ὡς παραπαλεις. 90

## ΤΡΥΤΑΙΟΣ.

σίγα σίγα.

## ΟΙΚΕΤΗΣ Α.

ποῖ δῆτ' ἄλλως μετεωροκοπεῖς;

apparently parodied from the Bellerophon of Euripides.

82. *κάνθων*, *κανθάρω*, Hesychius. To what passage this refers, is not known. *Κανθήλιος* (Lysist. 290) is a pack-ass; 'crucianti canterio,' Plaut. Capt. 814, seems to connect the word with our term 'to canter.' Vesp. 179, *κάνθων*, τί κλάεις; ὅτι πεπράσει τήμερον; the poet ingeniously adopts the term for a beast of burden which in sound is nearest to *κάνθαρος*.—*σοβαρῶς* *λίαν*, with too much mettle, too freshly or fiercely at first, inf. 943, Nub. 406.—*ἰδίης*, a rare verb, a synonym of *ἰδρώω*. Cf. Ran. 237, *χῶ πρωκτός ἰδίει πάλαι*. In Av. 791 we have the aorist *ἐξίδισεν*. In Hes. Sent. 310, for *οἱ μὲν ἀρ' αἰδίων ἔχον πόνον*, I proposed *ἰδίωντες*. Hom. Od. xx. 204, *ἰδίων ὡς ἐνόησα*.

86. *ῥύμη*, the sudden rush,

*impetus*, *δρῆμη* (Hesych.). Cf. Av. 1182, *ῥύμη τε καὶ πετραῖαι καὶ ροιζήμασιν αἰθρῇ δονεῖται τοῦ θεοῦ ἱητουμένου*. Plat. Sophist. p. 236, D, *ἥ σε ῥύμη τις—νῦν ἐπεσπάσατο πρὸς τὸ ταχὺ ξυμφῆσαι*; in Vesp. 1487 we should read *πλευρὰν λυγίσαντος ὑπὸ ῥώμης* for *ὑπὸ ῥώμης*. In Eccl. 41 *κεραμικὴ ῥύμη* is the rapid whirl of the potter's wheel.

87—9. Meineke rejects these lines as 'ineptissimi,' and Bergk would place them after *σίγα* in 91. The joke, though a coarse one, is not out of place. The allusion to the foul-feeding creature (and some beetles do emit a disgusting odour) comes well enough as a set-off to the mock-tragic address.—*εἰ ποιήσεις* is, *si hoc factururus es*.

90. *παραπαλεις*, cf. 10.—*σίγα*, don't say a word that is ill-boding, but *εὐφήμει*, inf. 96.

92. *μετεωροκοπεῖν*, like *θα-*

## ΤΡΥΤΑΙΟΣ.

ὑπὲρ Ἑλλήνων πάντων πέτομαι  
τόλμημα νέον παλαμψάμενος.

## ΟΙΚΕΤΗΣ Α.

τί πέτει; τί μάτην οὐχ ὑγιαίνει;

95

## ΤΡΥΤΑΙΟΣ.

εὐφημεῖν χρὴ καὶ μὴ φλαῦρον  
μηδὲν γρύζειν, ἀλλ' ὀλολύζειν  
τοῖς τ' ἀνθρώποισι φράσον σιγᾶν,  
τούς τε κοπρώνας καὶ τὰς λαύρας  
καιναῖς πλίνθοισιν ἀποικοδομεῖν,  
καὶ τοὺς πρωκτοὺς ἐπικλείειν.

100

## ΟΙΚΕΤΗΣ Α.

οὐκ ἔσθ' ὅπως σιγήσομ', ἦν μὴ μοι φράσης  
ἵποι πέτεσθαι διανοεῖ.

## ΤΡΥΤΑΙΟΣ.

τί δ' ἄλλο γ' ἦ

ὥς τὸν Δί' εἰς τὸν οὐρανόν;

## ΟΙΚΕΤΗΣ Α.

τίνα νοῦν ἔχων;

λασσοκοπεῖν in Equit. 830, is probably a term used by rowers on deep water.

94. Hesych. παλαμψας τεχνάσας, ἐργάσας. — παλαμψασθαι τεχνάσασθαι, καὶ τὰ ὅμοια.

95. τί πέτει; a play on the two senses, 'why are you soaring?' and 'why are you flighty?'

96. φλαῦρον, viz. such words as παραπαλεῖν and οὐχ ὑγιαίνειν. — ὀλολύζειν and ὀλολυγμός are euphemistic words of sacrifice, sometimes applied to sudden surprises, like our exclamations 'Good heavens!' 'Good gracious!' &c. The distich quoted by the Schol. from Euripides

should perhaps be read thus:— ὀλολύζετε', ὦ γυναῖκες, ὥς θελχθῇ θεὰ χρυσῇν ἔχουσα Γοργόν' ἐπικουρος πόλει (MSS. ὥς ἐλέχθη).

98. For φράσον we should perhaps read φράζω, i. e. κελεύω. — σιγᾶν, again for the omen's sake, for he begins to fear a fall. — κοπρώνας and λαύραι are the privies and sewers, which are to be built up, or blocked off, with new and tight compact bricks, that the savour may not entice the beetle to return to his wonted repast. The MSS. reading is ἀνοικοδομεῖν.

103. τί ἄλλο, sc. ποιῶ, ἢ πέτομαι ὥς, &c.

## ΤΡΥΓΑΙΟΣ.

ἐρησόμενος ἐκείνον Ἑλλήνων πέρι  
ἀπαξαπάντων ὅ τι ποιῶν βουλεύεται.

105

## ΟΙΚΕΤΗΣ Α.

εἰάν δὲ μή σοι καταγορεύσῃ;

## ΤΡΥΓΑΙΟΣ.

γράφομαι

Μήδοισιν αὐτὸν προδιδόναι τὴν Ἑλλάδα.

## ΟΙΚΕΤΗΣ Α.

μὰ τὸν Διόνυσον οὐδέποτε ζώντός γ' ἐμοῦ.

## ΤΡΥΓΑΙΟΣ.

οὐκ ἔστι παρὰ ταῦτ' ἄλλ'.

110

## ΟΙΚΕΤΗΣ Α.

ιοῦ ἰοῦ ἰού

ὦ παιδί, ὁ πατήρ ἀπολιπὼν ἀπέρχεται

105. ἐκείνον, not a synonym of αὐτόν, but more emphatic and demonstrative, i.e. pointing upwards, 'the god up there,' i.e. since I cannot get the information on earth. So ἐκεῖ often means 'in the other world.' Nub. 342, οὐ γὰρ ἐκείναι γ' εἰσι ταιαῦται, viz. αἱ δῶν Νεφέλαι.

107. καταγορεύη Meineke, with Cobet, and so Shilleto on Thuc. i. 126. This seems quite arbitrary. *Si minus dixerit*, or *si dicere nolit* are equally good in logic; and though the aorist καταγορεύσαι is rare, we have no right to reject it.

108. γράφομαι. 'I'll indict him for betraying Hellas to the Medes!' Cf. inf. 408. This, while given as a specimen of Trygaeus' madness, is a satire on the foolish panic that was so prevalent in Athens at the

time, in consequence of real or supposed Spartan negotiations with Persia. Compare Vesp. 9, κάμοι γὰρ ἀρτίως ἐπεστρατεύσατο Μῆδος τις ἐπὶ τὰ βλέφαρα νυστακτῆς ὕπνος.

109. οὐδέποτε. This may mean, that the servant will prevent his master from doing anything so foolish; and also, that he is a secret friend of the Medizing party, and will not have their designs thwarted if he can help it.

110. ἰού. 'Hi! heigh there!' (Or perhaps simply, 'O dear! O dear!') Finding his opposition vain, the servant summons the children to intercede, who now come on the stage and hold a short dialogue. For ἀπέρχεται perhaps we should read ἀπολίσσεται. The attempt to depart may however be specially meant.



ὕμᾱς ἐρήμους εἰς τὸν οὐρανὸν λάθρα.  
ἀλλ' ἀντιβολεῖτε τὸν πατέρ', ὃ κακοδαίμονα.

## ΚΟΡΗ.

ὦ πάτερ, ὦ πάτερ, ἄρ' ἐτυμός γε  
δώμασιν ἡμετέροις φάτις ἦκει  
ὡς σὺ μετ' ὀρνίθων προλιπὼν ἐμέ  
ἐς κόρακας βαδιεῖ μεταμώνιος;  
ἔστι τι τῶνδ' ἐτύμως; εἶπ' ὦ πάτερ, εἴ τι φιλεῖς με.

115

## ΤΡΥΤΑΙΟΣ.

δοξάσαι ἔστι, κόραι· τὸ δ' ἐτήτυμον, ἄχθομαι ὑμῖν,  
ἦνικ' ἂν αἰτίζητ' ἄρτον, πάππαν με καλοῦσαι, 120  
ἐνδον δ' ἀργυρίου μηδὲ ψακὰς ἢ πάνυ πάμπαν.  
ἦν δ' ἐγὼ εὖ πράξας ἔλθω πάλιν, ἔξετ' ἐν ὥρᾳ  
κολλύραν μεγάλην καὶ κόνδυλον ὄψον ἐπ' αὐτῇ.

114—5. These lines, according to the Schol., are a parody from the *Aeolus* of Euripides, ἄρ' ἐτυμον φάτιν ἔγνω, Αἰόλον εὐνάζει τέκνα φίλτατα.

117. μεταμώνιος is said to be shortened and altered from μετανεμώνιος, and is therefore the most appropriate word, besides involving the sense of μάτην.

118. ἔστι τι. 'Is anything of all this really true?' (lit. 'does it exist really?') The reply is, 'You may guess as you please; but the real reason is, I am vexed about you (or in respect of you),' &c. Schol. καὶ τοῦτο παρὰ τὸ ἐξ Αἰόλου Εὐριπίδου ἔπος, Δοξάσαι ἔστι, κόραι, τὸ δ' ἐτήτυμον οὐκ ἔχω εἰπεῖν. So Soph. Oed. Col. 1677, τί δ' ἔστιν; ΑΝ. ἔστιν μὲν εἰκάσαι, φίλοι. For ὑμῖν Meineke suggests ὑμῶν. The dative more commonly means 'to be vexed at, or with,' as Ach. 62.

121. ψακὰς. This probably represents the way of smelting silver by dropping it into water. It is still, I think, practised, and the granulated silver so made may often be seen in the windows of the bullion-shops.

122. ἐν ὥρᾳ, 'in good time,' without having to wait long for it. Vesp. 242, χθές οὖν Κλέων ὁ κηδεμὼν ἡμῖν ἐφέειτ' ἐν ὥρᾳ ἦκει. Theocr. xxi. 40, δειπνεῦντες ἐν ὥρᾳ. Pind. Ol. vi. 28, δεῖ σήμερον μ' ἐλθεῖν ἐν ὥρᾳ.—κολλύραν, 'a big bun,' or 'a roll.' The gloss of Hesychius is quite corrupt. The word occurs in Ar. Frag. 363.—κόνδυλον, 'fist-sauce to it,' 'a fisty-cuff for a relish to eat with it,' i.e. a good box on the ears, said παρὰ προσδοκίαν. Cf. Equit. 1236, ἐν ταῖσιν εὐστραῖς κονδύλοις ἡρομυττόμην.—ἐπ' αὐτῇ, so παλεῖν ἐφ' ἄλλι τῇ μάδδαν, Ach. 835, Equit. 707, ἐπὶ τῷ φάγοις ἡδιστ' ἄν; ἐπὶ βαλλαντίφ;



## ΚΟΡΗ.

καὶ τίς πόρος σοι τῆς ὁδοῦ γενήσεται;  
ναῦς μὲν γὰρ οὐκ ἄξει σε ταύτην τὴν ὁδόν. 125

## ΤΡΥΤΑΙΟΣ.

πτηνὸς πορεύσει πῶλος· οὐ ναυσθλώσομαι.

## ΚΟΡΗ.

τίς δ' ἡπίνοιά σου στὶν ὥστε κάνθαρον  
ζεύξαντ' ἐλαύνειν εἰς θεοὺς, ὦ παππία;

## ΤΡΥΤΑΙΟΣ.

ἐν τοῖσιν Αἰσώπου λόγοις ἐξευρέθη  
μόνος πετεινῶν εἰς θεοὺς ἀφιγμένος. 130

## ΚΟΡΗ.

ἄπιστον εἶπας μῦθον, ὦ πάτερ πάτερ,  
ὅπως κάκοσμον ζῶον ἦλθεν ἐς θεοὺς.

## ΤΡΥΤΑΙΟΣ.

ἦλθεν κατ' ἔχθραν αἰετοῦ πάλαι ποτὲ,

124. καὶ τίς, κ.τ.λ. 'But surely you will find no means of conveyance for the journey!' As usual, καὶ τίς, καὶ πῶς, &c., ask an *ironical* question. It is to be remarked that the dialogue here is couched in mock tragic language, like the conversation with Euripides in Ach. 418 seqq. The Schol. says it is taken from the Bellerophon or the Sthenoboea; and he cites from the latter some fine lines, but partly corrupt (frag. 660 Dind.).

126. οὐ ναυσθλώσομαι, 'I shall not charter a ship.' Hesych. ναυσθλοῦν· ναυτολογεῖν. Schol. κυρίως τὸ ναὺς μισθώσασθαι.

127. τίς δ', κ.τ.λ. 'But what is your idea in harnessing a beetle (emphatic) for a ride to the gods, daddy dear?' 'I find

in Aesop's stories that it was the only winged creature that ever yet got to the gods.' This story is referred to in Vesp. 1448, as from Aesop, ὃ δ' ἔλεξεν αὐτοῖς ὡς ὁ κάνθαρός ποτε — ΒΔ. αἰμ' ὡς ἀπόλοι' αὐτοῖσι τοῖσι κανθάροις. It is given at length in the scholia, and the point seems to turn on the buzzing of cockchafers round the head of those within their range. Mr Rogers gives the story in full in an excellent note. The moral was, that vengeance pursues the wicked even where they think themselves most safe.

131. Aesch. Suppl. 277, ἀπιστα μυθεῖσθ' ὦ ξέναι, κλέειν ἐμοί, ὅπως τόδ' ὑμῖν ἐστὶν Ἀργεῖον γένοις.

133. κατ' ἐχθραν, δὲ ἐχθραν, by a common Attic use. So

ὧ' ἐκκυλίνδων κἀντιτιμωρούμενος.

KOPH.

οὐκουν ἐχρῆν σε Πηγάσου ζεύξαι πτερόν, 135  
ὥπως ἐφαίνου τοῖς θεοῖς τραγικώτερος;

ΤΡΥΤΑΙΟΣ.

ἀλλ' ὦ μέλ' ἄν μοι σιτίων διπλῶν ἔδει  
νῦν δ' ἄτ' ἄν αὐτὸς καταφάγω τὰ σιτία,  
τούτοις τοῖς αὐτοῖς τούτον χορτάσω.

KOPH.

τί δ', ἦν ἐς ὑγρὸν πόντιον πέσῃ βάθος; 140  
πῶς ἐξολισθεῖν πτηνὸς ὦν δυνήσεται;

ΤΡΥΤΑΙΟΣ.

ἐπίτηδες εἶχον πηδάλιον, ὧ' χρήσομαι

inf. 192, ἡκεῖς δὲ κατὰ τί; ib. 1950, Nub. 239, Eccl. 604.

134. Perhaps we should read ὧ' ἐκκυλίνδων ἀντιτιμωρούμενος, 'to roll the eggs out of the nest by way of reprisal.' Schol. πρῶτος γὰρ ὁ ἀετὸς ἠδίκησεν αὐτὸν φαγὼν τὰ νεοσσία.

135. οὐκουν, κ.τ.λ. 'Ought you not then rather to have har- nessed a winged Pegasus, that so you might have presented yourself to the gods in more tragic style?'—ὥπως ἐφαίνου, a well-known use, 'in which case you would,' &c.

137. Notice the unusual po- sition of the ἄν, for ἔδει ἄν, or διπλῶν ἄν ἔδει σ. For, as a rule, the conditional ἄν is placed as early as possible in a sentence, and follows an em- phatic word, e.g. the Greeks say μάλιστ' ἄν δίκαιος εἴης or ἦσθα, εἰ &c., not μάλιστα δίκαιος εἴης (or ἦσθα) ἄν. Similarly, Ach. 555, ταῦτ' οἷδ' ὅτι ἄν ἐδρατε. Inf. 641, εἰτ' ἄν ὑμεῖς τούτον

ὥσπερ κυνίδι' ἐσπαράττετε. Coarse as the joke is, we cannot deny it the credit of wit and origi- nality.—τὰ σιτία should be τοῖς σιτίοις, and it is because the article was required with the dative, that it is transferred to the attracted accusative in the relative clause. A precisely similar passage is Oed. Col. 907, νῦν δ' οὐσπερ (MSS. ὥσπερ) αὐτὸς τοὺς νόμους ἐσῆλθ' ἔχων, τούτοις κούκ ἄλλοισιν ἀρμωσθή- σεται.

140. πέσῃ, ὁ κἀνθαρος. We can hardly doubt that some verses in the Bellerophon are here parodied. The Schol. says there is an allusion to Icarus falling into the sea.

142. πηδάλιον, Schol. τὸ ἀλ- δοῖον δεικνύσι παίζων. Probably the same piece of comic vul- garity occurs in Nub. 653.—κάν- θαρος, a name given to boats made at Naxos, probably from the oval shape, like the 'cora- cle,' or ancient British boat

τὸ δὲ πλοῖον ἔσται Ναξιουργῆς κάνθαρος.

ΚΟΡΗ.

Λιμὴν δὲ τίς σε δέξεται φορούμενον;

ΤΡΥΓΑΙΟΣ.

ἐν Πειραιεὶ δῆπου 'στὶ Κανθάρου λιμὴν.

145

ΚΟΡΗ.

ἐκείνο τήρει, μὴ σφαλῆς καταρρυγῆς  
ἐντεῦθεν, εἴτα χωλὸς ὦν Εὐριπίδῃ  
λόγον παράσχῃς καὶ τραγῳδία γένη.

ΤΡΥΓΑΙΟΣ.

ἐμοὶ μελήσει ταῦτά γ'. ἀλλὰ χαίρετε.

ὑμεῖς δὲ γ', ὑπὲρ ὧν τοὺς πόνους ἐγὼ πονῶ,

150

μὴ βδεῖτε μηδὲ χέζεθ' ἡμερῶν τριῶν

ὥς εἰ μετέωρος οὗτος ὧν ὁσφρήσεται,

κάτω κᾶρα ῥίψας με βουκολίσεται.

still used on the Severn. Among other senses given to the word by Hesychius is πλοῖου εἶδος.

145. Hesych. Κανθάρου λιμὴν· οὕτω καλεῖται ἐν Πειραιεῖ.

146. σφαλῆς, 'losing your seat.' So the rider on four horses alternately, II. xv. 683, σφαλῆς ἐμμενὲς αἰεὶ θρώσκων ἄλλοι' ἐπ' ἄλλον ἀμείβεται, οἱ δὲ πέτονται.—χωλὸς ὦν, in allusion to the Bellerophon of Euripides. Cf. Ach. 410, ἀναβάνην ποιεῖς, ἐξόν καταβάνην; οὐκ ἐτός χωλοῦς ποιεῖς.—λόγον, 'a subject' for one of his plays. Cf. sup. 50. Hesych. λόγος· ἡ τοῦ δράματος ὑπόθεσις.

150. ὑμεῖς, scil. ὦ θεαταί.—ἡμερῶν τριῶν, the genitive of limitation of time. The phrase has a jocose allusion to the military order σιτί' ἡμερῶν

τριῶν.—ὥς, κ.τ.λ., 'since if this beast of mine while up in the air shall get scent of it, he'll throw me off head downwards and go to his repast.' Hesych. κάτω κᾶρα· κάτω κεφαλὴν ἔχοντα. There seems a double sense in βουκολίσεται, which also means 'to beguile,' 'brood over' (Aesch. Ag. 669, Eum. 78), and so 'to deceive.' Two verses quoted by the Scholiast should be read thus: ὅπως (or ἀλλ' ὥς) τι βουκόλημα τῆς λύπης ἔχοι, ἀνέθηκε τοίχους ποικίλας ζῶων γραφάς. It is likely that some Euripidean use of the verb is here parodied. Hesych. βουκολοῦμαι· ἀπατώμαι.—βουκολοῦμένας· ἀπατωμένας.—βουκολῶν ἀπατῶν. In the passive sense compare ἀπολούμεναι, Aesch. Eum. 196.

ἀλλ' ἄγε, Πήγασε, χώρει χαίρων,  
 χρυσοχάλινον πάταγον ψαλίῳν 155  
 διακινήσας φαιδροῖς ὥσιν.  
 τί ποιεῖς, τί ποιεῖς; ποῖ παρακλίνεις  
 τοὺς μυκτῆρας πρὸς τὰς λαύρας;  
 ἔει σαντὸν θαρρῶν ἀπὸ γῆς,  
 κατὰ δρομαίαν πτέρυγ' ἐκτείνων 160  
 ὀρθῶς χώρει Διὸς εἰς αὐλὰς,  
 ἀπὸ μὲν κάκκης τὴν ῥῖν' ἀπέχων  
 ἀπὸ θ' ἡμερινῶν σίτῳ πάντων.  
 ἄνθρωπε, τί δρᾷς, οὗτος ὁ χέζων  
 ἐν Πειραεῖ παρὰ ταῖς πόρταις; 165  
 ἀπολεῖς μ', ἀπολεῖς. οὐ κατορύξεις,  
 κατιφορήσεις τῆς γῆς πολλήν,

154 seqq. Again we have a mixture of the mock-tragic and the grotesque.

155. χρυσοχάλινον Bergk: but the sense is the same. The phrase κινεῖν or σείειν χαλῶν, or even κινεῖν τινα χαλινῷ, *molto freno incitare* (Soph. Ant. 109, Eur. Iph. A. 151), refers to the speed gained by *chucking* or shaking the bit in the steed's mouth. Here it is improperly used of the steed itself instead of the rider. The parody is from the Bellerophon, 191, χρυσοχάλας, αἶψαν πτέρυγας (Schol.). —φαιδροῖς, like *micat auribus*, Virg. Georg. iii. 84, perhaps alludes to the pricked-up or quivering ears of a well-mettled horse. The Schol. explains it by *πραεῖς, μὴ ὀρθοίς*, which Mr Rogers thinks right, 'good-natured,' i.e. *not* erect in a way to show temper or restiveness.

157. ποῖ, literally asking 'whither,' comes to mean

'why,' when the answer is supplied, πρὸς τὰς λαύρας (sup. 99).

162. κάκκης. The synonym of *cacare* occurs Nub. 1383, κακκᾶν δ' ἂν οὐκ ἐφθης φράσαι, κ.τ.λ.

165. ἐν Πειραεῖ. The theatre under the Acropolis commanded a view of the Peiræus and the ships in the offing. See Equit. 170, Aesch. Suppl. 713. The joke here turns on the distance from Athens, some five miles. —πόρταις, like ἐν τῷ τυρῷ, 'in the cheese-market,' and many similar expressions, where the *thing* is used to denote the *place* of it.

166. οὐ, κ.τ.λ. 'Bury it directly, and heap a lot of earth on the top, and plant fragrant thyme above, and pour on some scented oil!' A truly droll remedy against the fascination supposed to be exercised on the keen-smelling beetle. —πολλήν, τῆς γῆς, like πολλοὺς τῶν λίθων,

κάπιφυτεύσεις ἔρπυλλον ἄνω,  
 καὶ μύρον ἐπιχεῖς; ὥς ἦν τι πεσὼν  
 ἐνθένδε πάθω, τοῦμοῦ θανάτου 170  
 πέντε τάλανθ' ἢ πόλις ἢ Χίων  
 διὰ τὸν σὸν πρωκτὸν ὀφλήσει.  
 οἷμ' ὥς δέδοικα κούκέτι σκώπτων λέγω.  
 ὦ μηχανοποιέ, πρόσσεχε τὸν νοῦν ὥς ἐμέ'  
 ἤδη στροφεῖ τι πνεῦμα περὶ τὸν ὀμφαλὸν 175  
 κεῖ μὴ φυλάξεις, χορτάσω τὸν κάνθαρον.  
 ἀτὰρ ἐγγὺς εἶναι τῶν θεῶν ἐμοὶ δοκῶ,  
 καὶ δὴ καθορῶ τὴν οἰκίαν τὴν τοῦ Διός.  
 τίς ἐν Διὸς θύραισιν; οὐκ ἀνοίξετε;

ΕΡΜΗΣ.

πόθεν βροτοῦ με προσέβαλ'—ὦναξ Ἑράκλεις, 180

&c. Thus. vi. 7, τῆς δὲ γῆς  
 ἔμενον οὐ πολλήν. Cf. inf. 225.

169. In καὶ μύρον ἐπιχεῖς  
 (fut.), note the occurrence of  
 the anapaest after the dactyl, a  
 use avoided in the pure tragic  
 anapaest.

171. Χίων. That there is,  
 as the Schol. says, an allusion  
 to the coarse Aristophanic epi-  
 thet χανόπρωκτος can hardly  
 be doubted, especially when we  
 consider the analogous form  
*hiare* (compare *χειμῶν* with *hi-*  
*emps*). Mr Rogers renders it to  
 this effect: "Five talents the  
 city of Chios shall pay on ac-  
 count of your breach—of good  
 breeding." But there is said  
 to be also a political joke, a  
 satire on the readiness with  
 which the Athenians fined the  
 tributary states for the small-  
 est offences, of which they were  
 sometimes not guilty at all.  
 The verse in Av. 880, Χίοισιν  
 ἡσθην πανταχοῦ προσκειμένοις,  
 may refer to this: but the

Schol. in loc. explains it some-  
 what differently.

175. στροφεῖ, στρόφον or  
 στρόβον ποιεῖ, 'causes me a  
 twinge,' Meineke and Cobet  
 alter this to στρέφει. Compare  
 φορεῖν with φέρειν.

176. φυλάξεις, scil. τὴν μη-  
 χανήν, or ἐμέ, 'unless you keep  
 a guard, or good care of me.'  
 There seems no sufficient rea-  
 son for altering this to φυλάξει,  
 with Reiske, Meineke and Bergk.  
 —χορτάσω, i. e. πυρρὸς γενήσο-  
 μαι, ἀποπατήσομαι. Cf. 189.

180. It is clear from the  
 dialogue following that either  
 the *eccyclema* is used, as in Ach.  
 407, or that part of the acting  
 takes place on the top of the  
 edifice behind the stage. Or,  
 as Mr Rogers thinks, "a plat-  
 form or moveable stage is thrust  
 out exactly underneath the  
 beetle, who thenceforth rests  
 upon it." But I do not think  
 he is right in supposing the  
 heap of stones, covering the

τουτί τί ἐστι τὸ κακόν;

ΤΡΥΓΑΙΟΣ.

ἵπποκάνθαρος.

ΕΡΜΗΣ.

ὦ μιὰρὲ καὶ τολμηρὲ κἀνάϊσχυντε σὺ  
καὶ μιὰρὲ καὶ παμμίαρε καὶ μιαρώτατε,  
πῶς δεῦρ' ἀνήλθες, ὦ μιαρῶν μιαρώτατε;  
τί σοί ποτ' ἔστ' ὄνομ'; οὐκ ἐρεῖς;

ΤΡΥΓΑΙΟΣ.

μιαρώτατος. 185

ΕΡΜΗΣ.

ποδαπὸς τὸ γένος δ' εἶ; φράζε μοι.

ΤΡΥΓΑΙΟΣ.

μιαρώτατος.

ΕΡΜΗΣ.

πατὴρ δέ σοι τίς ἐστιν;

cavern where Peace is buried, to be on this upper stage. Such a device would present mechanical difficulties which I can find no way of explaining. I incline to think the *eccyclema* is used only for the service of Πόλεμος. The head of Hermes, who comes to open heaven's gate in the upper wall of the σκηνή, is thrust forward, doubtless in very grotesque guise. He was going to ask, πῶθεν βροτοῦ με προσέβαλεν ὁδμή or φθογγή, but he suddenly stops at the unexpected sight that presents itself. There is therefore rather *aposiopesis* than ellipse in the sentence. Compare Av. 443, σὸ τί που τὸν—οὐδαμῶς, and ib. 467.

181. ἵπποκάνθαρος. This compound seems a parody on the Aeschylean ζουθός ἵππαλεκτρύων, inf. 1177, Ran. 932, a notion

he probably borrowed from Persian or Assyrian devices.

182. ὦ μιὰρὲ, κ.τ.λ. The torrent of 'Billingsgate' poured out by Hermes is one proof among many how openly the Greek polytheism was ridiculed on the comic stage. Compare Ran. 465—6, where very nearly the same couplet occurs, and for the repetition of μιὰρὲ, Equit. 249. The contrast with the sympathetic address delivered after Hermes has been bribed, inf. 193, is very amusing. The answers of Trygaeus to the questions, and by the very same word Hermes had used, show that he is a little nettled and sulky. The Schol. tell us this was parodied from the Seiron of Epicharmus, where the same reply (σηκίς) was given to several questions in succession.

ΤΡΥΤΑΙΟΣ.

ἐμοί; μιαιώτατος.

ΕΡΜΗΣ.

οὐ τοι μὰ τὴν Γῆν ἔσθ' ὅπως οὐκ ἀποθανεῖ,  
εἰ μὴ κατερεῖς μοι τοῦνομ' ὅ τι ποτ' ἔστι σοι.

ΤΡΥΤΑΙΟΣ.

Τρυγαῖος Ἀθμονεὺς, ἀμπελουργὸς δεξιὸς, 190  
οὐ συκοφάντης, οὐδ' ἐραστὴς πραγμάτων.

ΕΡΜΗΣ.

ἦκεις δὲ κατὰ τί;

ΤΡΥΤΑΙΟΣ.

τὰ κρέα ταυτί σοι φέρων.

ΕΡΜΗΣ.

ὦ δειλακρίων, πῶς ἦλθες;

ΤΡΥΤΑΙΟΣ.

ὦ γλίσχρων, ὅρᾳς

ὡς οὐκέτ' εἶναι σοι δοκῶ μιαιώτατος;

ἴθι νυν, κάλεσόν μοι τὸν Δρ.

195

188. μὰ τὴν Γῆν, as converse-ly Socrates says, μὰ τὸν ἄέρα, Nub. 627.

190. *Athmone* was a deme of the Cecropid tribe. — *συκοφάντης*, not one of those concerned with getting up the war, Ach. 519, nor fond of the troubles and hardships, *πράγματα*, caused by the war.

192. κατὰ τί; see sup. 133. — τὰ κρέα, 'these nice pieces of meat.' Where the chief meat supply of a population arose from sacrifices, the present of a beef-steak was a common and an acceptable one. Cf. Equit. 420, Ran. 509.

193. *δειλακρίων*, a *ὑποκόρισμα*,

*ἄκρως* δειλὸν, formed like Ἀττικίων inf. 214, μαλακίων Eccles. 1028. There is perhaps, as the Schol. suggests, also a play on κρέα. Hesych. *δειλακρίων* *ἑλεεινός, ταλαίπωρος*. We have the word again in Av. 143, and *δειλάκρα* in Plut. 973. — πῶς ἦλθες; 'how was it that you came here?' The actual mode of conveyance he could see, and does not therefore inquire about. Cf. inf. 200. Not perceiving this, some have thought a verse or two has been lost, others have proposed *εἶπας* for ἦλθες. — γλίσχρων, 'greedy-guts,' a return compliment to μιαιώτατε sup. 183.

ΕΡΜΗΣ.

ὦν ὦν ὦν,

ὅτ' οὐδὲ μέλλεις ἐγγὺς εἶναι τῶν θεῶν·  
φρουδοὶ γὰρ ἔχθρες εἰσιν ἐξωκισμένοι.

ΤΡΥΤΑΙΟΣ.

ποῖ γῆς;

ΕΡΜΗΣ.

ἰδοὺ γῆς.

ΤΡΥΤΑΙΟΣ.

ἀλλὰ ποῖ;

ΕΡΜΗΣ.

πόρρω πάνυ,

ὑπ' αὐτὸν ἀτεχνῶς τούρανου τὸν κύτταρον.

ΤΡΥΤΑΙΟΣ.

πῶς οὖν σὺ δῆτ' ἐνταῦθα κατελείφθης μόνος; 200

ΕΡΜΗΣ.

τὰ λοιπὰ τηρῶ σκευάρια τὰ τῶν θεῶν,  
χυτρίδια καὶ σανίδια κάμφορείδια.

196. οὐδέ. Schol. οὐ μόνον οὐκ εἰ πλησίον τῶν θεῶν, ἀλλ' οὐδὲ μέλλεις. Or perhaps οὐδέ belongs to ἐγγὺς, 'not even near the gods,' i.e. much less at them.—δτε, 'the idea of your saying that, when,' &c. The MS. Ven. has δτι. Mr Green reads ἐμελλες with Dobree.

197. ἐξωκισμένοι, 'it was only yesterday that they left home and went away.' Cf. Plaut. Trinum. 944, 'eum (Jovem) alii di isse ad villam aibant servis depromptum cibum.'

198. ἰδοὺ γῆς, 'hear him talk of earth!' i.e. as if we were mortals like himself.

199. τὸν κύτταρον, an unex-

pected word for τὸν μυχόν, or τὸ κύτος. Properly, the holes in a bees' or wasps' nest in which the grubs lie. Vesp. 1111, ὥσπερ οἱ σκώληκες ἐν τοῖς κυττάροις κινούμενοι. Thesm. 516, στρεβλὸν ὥσπερ κύτταρον. Photius, citing the latter verse, explains it, ἡ ἐν τοῖς κηρίοις τῶν μελιττῶν πυελὶς καὶ κατὰ τρησις. Hesych. αἱ τρήμαι τῶν κηρίων.

202. The diminutives expressing the trumpery belongings of the gods are wittily used. So Ran. 100, αἰθέρα Διὸς δωμάτιον. 'Their bits of pots and trenchers, and wine-flasks' are placed under the care of the god of thieves (inf. 402)



## ΤΡΥΓΑΙΟΣ.

ἐξῳκίσαντο δ' οἱ θεοὶ τίνος οὔνεκα;

## ΕΡΜΗΣ.

Ἔλλησιν ὀργισθέντες. εἰτ' ἐνταῦθα μὲν,  
 ἔν' ἦσαν αὐτοὶ, τὸν Πόλεμον κατῳκίσαν, 205  
 ὑμᾶς παραδόντες δρᾶν ἀτεχνῶς ὃ τι βούλεται·  
 αὐτοὶ δ' ἀνῳκίσανθ' ὅπως ἀνωτάτω,  
 ἵνα μὴ βλέποιν μαχομένους ὑμᾶς ἔτι  
 μῆδ' ἀντιβολούντων μῆδὲν αἰσθανοίαιτο.

## ΤΡΥΓΑΙΟΣ.

τοῦ δ' εἵνεχ' ἡμᾶς ταῦτ' ἔδρασαν; εἰπέ μοι. 210

## ΕΡΜΗΣ.

ὅτι ἡ πολεμεῖν ἡρεῖσθ' ἐκείνων πολλάκις  
 σπονδὰς ποιοούντων· κεὶ μὲν οἱ Λακωνικοὶ  
 ὑπερβάλλοιντο μικρὸν, ἔλεγον ἂν ταδί·  
 ναὶ τῷ σιῶ, νῦν ἄττικίων δώσει δίκην.  
 εἰ δ' αὖ τι πράξαιτ' ἀγαθὸν ἄττικωνικοὶ 215

during the absence of the ἀνακ-  
 τες from home.

205. κατῳκίσαν, as Eur. Hipp.  
 617, γυναικας εἰς φῶς ἡλίου κατῳ-  
 κίσας.—ἀτεχνῶς, 'just what he  
 chooses.'

207. ἀνῳκίσαντο, 'moved up.'  
 So Thuc. i. 7, καὶ μέχρι τοῦδε  
 ἔτι ἀνῳκισμένοι εἰσὶ. Ib. 58,  
 τὰς ἐπὶ θαλάσῃ πόλεις ἐκλιπόν-  
 τας καὶ καταβαλόντας ἀνοικίσασ-  
 θαι ἐς Ὀλυμπον. Nothing can be  
 cleverer than this brief speech,  
 so thoroughly calculated to al-  
 larm Trygaeus. Even the pray-  
 ers of the Greeks, Hermes as-  
 sures him, are unavailing now.

211. ἐκείνων, the other side,  
 the enemy. After the capture  
 of the prisoners in Sphacteria,  
 overtures for peace were made

by the Spartans, but foolishly  
 and proudly rejected by the  
 Athenians. For this Aristo-  
 phanes blames his countrymen.  
 Cf. Equit. 794, Ἀρχεπολέμου  
 δὲ φέροντος τὴν εἰρήνην ἐξεσκέ-  
 δασας, τὰς πρεσβείας τ' ἀπελαύ-  
 νεις ἐκ τῆς πόλεως ραπαυγίζων,  
 αἱ τὰς σπονδὰς προκαλοῦνται.  
 Thuc. iv. 21 and 41.

212. εἰ μὲν, ὅποτε μὲν.—Ἀτ-  
 τικίων, perhaps a familiar or  
 half-contemptuous phrase ap-  
 plied by the Doric party to the  
 Athenians. Meineke reads ὠτ-  
 τικίων, with Holden. The word  
 is formed like δειλακρίων sup.  
 193, Δαρδανίωνες Il. vii. 414.

215. ἀττικωνικοὶ (ἀττικωνικὸς  
 MSS.) is clearly formed in imi-  
 tation of Λακωνικὸς, but the ex-

καλθοιεν οἱ Λάκωνες εἰρήνης πέρι,  
 ἐλέγετ' ἂν ὑμεῖς εὐθύς· ἐξαπατώμεθα  
 νῆ τὴν Ἀθηναῦν, νῆ Δί', οὐχὶ πειστέον·  
 ἥξουσι καὺθις, ἣν ἔχωμεν τὴν Πύλον.

## ΤΡΥΤΑΙΟΣ.

ὁ γοῦν χαρακτήρ ἡμεδαπὸς τῶν ῥημάτων.

220

## ΕΡΜΗΣ.

ὦν οὐνεκ' οὐκ οἶδ' εἴ ποτ' Εἰρήνην ἔτι  
 τὸ λοιπὸν ὄψεσθ'.

## ΤΡΥΤΑΙΟΣ.

ἀλλὰ ποῖ γὰρ οἴχεται;

## ΕΡΜΗΣ.

ὁ Πόλεμος αὐτὴν ἐνέβαλ' εἰς ἄντρον βαθύ.

act form of the word seems doubtful. The Schol. says it involves Ἴωνες. Dobree read ἀττικωνικοί, Bergk ἀττικωνικοί. —πράξαιτ' for πράξαιντ' is due to Bekker. The middle is retained and defended by Mr Rogers, who thinks πράξασθαι ἀγαθόν τι may mean 'to achieve success.'

217. ὑμεῖς, 'you on your parts.' The pronoun is slightly emphatic, and there is no need for Cobet's ἐλέγετ' ἂν εὐθύς. ἄνδρες, &c. Nor does there seem any reason for inclosing εὐθύς — Ἀθηναῦν in brackets, with Bergk. Meineke reads, against the MSS., νῆ τὴν Ἀθηναίαν· μὰ Δί' οὐχὶ πειστέον — a change not only useless, but positively bad. Perhaps, μὰ τὴν Ἀθηναῖαν, οὐ μὰ Δί', &c. The suspicious temper of the Athenians is here satirized and blamed.

219. ἣν ἔχωμεν, 'if we keep possession of Pylos.' The Athenians flattered themselves that

if they did but retain the fortress they had captured in Messenia, they might exact any terms they desired. Thuc. iv. 21, οἱ δὲ (Ἀθ.) τὰς μὲν σπονδὰς, ἔχοντες τοὺς ἄνδρας ἐν τῇ νήσῳ, ἥδη σφίσι ἐνόμενον ἐτοίμους εἶναι, ὁπόταν βούλωνται ποιέσθαι πρὸς αὐτοὺς. The MSS. are said to give πόλον or πόλιν for Πύλον, and πόλιν is the reading of Bergk. The Schol. however says that he found Πύλον in one MS. (ἀντιγράφῳ), and he justly prefers this reading. So in Lysistr. 1163, the Spartans are made to declare their willingness to have peace if they get back Pylos. Hirschig proposed ἔλωμεν for ἔχωμεν. In Agam. 1288, οἱ δ' εἶλον πόλιν is a likely correction for οἱ δ' εἶχον π.

220. ὁ γοῦν. 'Certainly, the style of talk is in our way.' It would be a great mistake, surely, to omit this witty verse, as Meineke tells us has been proposed.

## ΤΡΥΤΑΙΟΣ.

εἰς ποῖον;

## ΕΡΜΗΣ.

εἰς τουτὶ τὸ κάτω. κάπειθ' ὀράς  
 ὅσους ἄνωθεν ἐπεφόρησε τῶν λίθων, 225  
 ἵνα μὴ λάβῃτε μηδέποτ' αὐτήν.

## ΤΡΥΤΑΙΟΣ.

εἰπέ μοι,

ἡμᾶς δὲ δὴ τί δρᾶν παρασκευάζεται;

## ΕΡΜΗΣ.

οὐκ οἶδα πλὴν ἔν, ὅτι θυεῖαν ἐσπέρας  
 ὑπερφυᾷ τὸ μέγεθος εἰσηνέγκατο.

## ΤΡΥΤΑΙΟΣ.

τί δῆτα ταύτη τῇ θυεῖᾳ χρήσεται; 230

224. *τουτὶ τὸ κάτω.* As the dialogue is held aloft, the place pointed to is probably the stage below. The heap of stones under which the goddess Peace is supposed to lie, may be compared with the tumultus or mound represented in the Persae and the Choephoroe of Aeschylus. The trap-door called *ἀναπίεσμα* was the device naturally employed for restoring the goddess to light; and the hauling and tugging with ropes, *inf.* 460, by the chorus, either in the orchestra or on the stage, can, I think, be satisfactorily explained only on the supposition that the mouth of the *ἀντρον* here spoken of was on the same level with themselves. Whether this is the view of the matter taken by the Schol. in 180, *ἔστι δὲ καὶ τὸ ἀντρον ἐπὶ τῇ σκητῇ καὶ λίθοι*, depends on the rather doubtful meaning of *σκητῇ*. Both in the *Lysistrata*

and the *Birds* a good deal of the acting must have taken place on the top of the stage-wall. So also clearly in the *Clouds*, 1496, 1502. The argument (*Ἰσόθ. II.*) rightly says, *ἡ δὲ σκητὴ τοῦ δράματος ἐκ μέρου μὲν ἐπὶ τῇ γῆ, ἐκ μέρου δὲ ἐπὶ τοῦ οὐρανοῦ.*

225. *ἐπεφόρησε*, cf. *sup.* 167.

228. *οὐκ οἶδα, κ.τ.λ.* 'I don't know, except just this; that last night he had a mortar of a most extraordinary size brought into the house!' The confusion and disturbance caused by a war is often expressed by *κυκᾶν* and *ταράσσειν*, as *inf.* 654. And this is ingeniously represented by the process of making a *μυττωτὸν*, or 'olio,' where each ingredient is a characteristic commodity of some city. The general 'smash-up' of the cities predicted by Hermes thoroughly alarms the poor vine-dresser: and his fear is not diminished

## ΕΡΜΗΣ.

τρίβειν ἐν αὐτῇ τὰς πόλεις βουλευέται.  
 ἀλλ' εἶμι· καὶ γὰρ ἐξιέναι, γνώμην ἐμὴν,  
 μέλλει· θορυβεῖ γοῦν ἔνδοθεν.

## ΤΡΥΓΑΙΟΣ.

οἶμοι δειλαιοι.

φέρ' αὐτὸν ἀποδρῶ· καὶ γὰρ ὥσπερ ἡσθόμην  
 καυτὸς θυείας φθέγμα πολεμιστηρίας.

235

## ΠΟΛΕΜΟΣ.

ὡὶ βροτοὶ βροτοὶ βροτοὶ πολυτλήμονες,  
 ὡς αὐτίκα μάλα τὰς γνάθους ἀλγήσετε.

## ΤΡΥΓΑΙΟΣ.

ὦναξ Ἀπολλων, τῆς θυείας τοῦ πλάτους.  
 ὅσον κακὸν καὶ τοῦ Πολέμου τοῦ βλέμματος.  
 ἀρ' οὐτός ἐστ' ἐκείνος ὃν καὶ φεύγομεν,  
 ὁ δεινὸς, ὁ ταλαύρινος, ὁ κατὰ τοῖν σκελοῖν;

240

by Hermes himself running off in a pretended fright at the approach of Polemos.

233. *ἔνδοθ*, the reading of MS. Ven., is more rhythmical than *ἐνδοθεν*. — *ἀποδρῶ*, Schol. νοεῖν δεῖ τὸν Τρυγαῖον ἀποβεβηκότα τοῦ κανθάρου ἐπὶ τῆς σκηνῆς ταῦτα λέγειν. By *ἐπὶ τῆς σκηνῆς* the top of the hind-wall or edifice (the *σκηνή* proper) must here be meant. Trygaeus asks for his beetle, from which he has dismounted, inf. 720—1.

234. *ὥσπερ* belongs strictly to *θυείας*, 'the sound as if of a war-mortar.' Similarly in Agam. 1219, *παῖδες θανόντες ὥσπερ* ἐπὶ τῶν φίλων means *ὥσπερ* ἐπὶ *παῖδες*, 'forms like children slain by their own relations.' — *πολεμιστηρίας*, see Nub. 28.

236. Polemos appears, by

means of the *eccyclema*, sitting down before a huge mortar, and pounding away with a big pestle. He has a mask of hideous aspect; and this popular representation of the horrors of war would, we may suppose, be very effective in the eyes even of the war-loving Athenians. — *βροτοὶ*, &c., he says this, keeping time with each thump. — *ἀλγήσετε*, 'how very soon those jaws of yours will ache!'

238. Examples of the genitive of exclamation are Ach. 87, Av. 61.

241. *ταλαύρινος* is an Homeric word, and the poet means that portentous epithets are commonly applied to the god of war. Here the allusion is to Lamachus, to whom nearly the same verse is applied in Ach.

## ΠΟΛΕΜΟΣ.

ἰὼ Πρασιαὶ τρισάθλιαι καὶ πεντάκις  
καὶ πολλοδεκάκις, ὥς ἀπολείσθε τήμερον.

## ΤΡΥΓΑΙΟΣ.

τουτὶ μὲν, ἄνδρες, οὐδὲν ἡμῖν πρῶγμά πω·  
τὸ γὰρ κακὸν τοῦτ' ἐστὶ τῆς Λακωνικῆς. 245

## ΠΟΛΕΜΟΣ.

ὦ Μέγαρά Μέγαρ', ὥς ἐπιτετρίψεσθ' αὐτίκα  
ἰπαζάπαντα καταμεμνυττωμένα.

## ΤΡΥΓΑΙΟΣ.

βαβαὶ βαβαιᾶξ, ὥς μεγάλα καὶ δριμέα  
τοῖσιν Μεγαρεῦσιν ἐνέβαλεν τὰ κλαύματα.

## ΠΟΛΕΜΟΣ.

ἰὼ Σικελία, καὶ σὺ δ' ὥς ἀπόλλυσαι. 250

964. The exact sense of ὁ κατὰ τοῖν σκελοῦν cannot be determined. It is probably either a quotation or a parody. It is easiest to supply *λέμερος*, 'he that makes a rush at men's legs and knocks them down.' Some render it, 'who stands firm on his feet;' but I doubt if the Greek can mean this. Mr Rogers very happily compares Hor. Od. iii. 2, 15, 'neo paroit (mors) imbellis juventae poplitibus, timidove tergo.'

242. Πρασιαί, 'Land of leeks.' He throws into the mortar a leek, *πράσον*, at these words. Of course, Prasiae in Laconia is meant; and to this 245 alludes. There was also a *demos* of Attica so called.

246. *ἐπιτετρίψεσθ'* is due to Elmsley for *ἐπιτρίψεσθ'*. The word has the double sense of 'breaking and crushing,' and of being 'ruined or undone.' Megara is here represented by an

onion (*κρόμμον*) thrown into the mortar. Both leeks and onions were used in the mess of herbs called *μνττωτὸν*, Ach. 164, 174. The former, *σκόροδα*, were the special produce of Megara, Ach. 761.

249. *κλαύματα*, *παρὰ προσδοκίαν* for *κρόμμυνα*, since onions make the eyes water, inf. 258, Ran. 654, *τί δῆτα κλάεις*; ΔΙ. *κρομμύων ὀσφραίνομαι*.—*ἐνέβαλεν, εἰς τὴν θύειαν*. So Aesch. Ag. 1260, *ὥς δὲ φάρμακον τεύχουσα κάμου μισθὸν ἐνθήσει κότῳ*.

250. *Σικελία* is represented by a lump of cheese, for which the island was famous; see Vesp. 807, 965, Equit. 771, *ἐπὶ ταυτησί κατακνησθείην ἐν μνττωτῷ μετὰ τυροῦ*. The *κνήστις* was the cheese-cutter or scraper, Il. xi. 640. Here, as in *ἐπιτρίβεσθαι* sup. 246, we have a double sense in the verb.—*οἶα*, 'what a state it is (i.e. how fine

## ΤΡΥΓΑΙΟΣ.

οἷα πόλις τάλαινα διακναισθήσεται.

## ΠΟΛΕΜΟΣ.

φέρ' ἐπιχέω καὶ τὸ μέλι τουτὶ τάττικόν.

## ΤΡΥΓΑΙΟΣ.

οὔτος, παραινῶ σοι μέλιτι χρῆσθ' ἀτέρψ.

τετρωβόλου τουτ' ἔστιν φείδου τάττικοῦ.

## ΠΟΛΕΜΟΣ.

παῖ παῖ Κυδοιμέ.

## ΚΥΔΟΙΜΟΣ.

τί με καλεῖς;

255

## ΠΟΛΕΜΟΣ.

κλαύσει μακρά.

ἔστηκας ἀργός; οὔτοσί σοι κόνδυλος.

and how wealthy) that is soon to be utterly ruined!' Mr Rogers reads ο' ἡ, Meineke ολον, which is surely no improvement. Sicily is called πόλις on the principle that every Greek state was an independent community. To this passage Hesychius evidently alludes, πόλις τὴν Σικελίαν, ἀντὶ τοῦ νῆσον. The verse is assigned by the recent editors, after Dobree, to Trygaeus. In the MSS. it is continued to Πόλεμος. The dialogue in regular couplets might raise a doubt if it be not an interpolation; yet it is a very good verse.

253. οὔτος. The farmer is seen, and the thrifty householder, in the dislike of wasting the best honey in the making of an olio. 'This,' he says, 'is worth three obols the cotyle; spare the Attic honey.' Perhaps he means that Sicilian honey from Hybla will do as well. The vulg. χρῆσθαι θατέρψ,

corrected by Brunck, might be retained by omitting σοι. One can hardly doubt that there is some joke in Attica providing the means of sweetening the hodge-podge of the war. The Schol. observes that though Polemos says harsh things of the Laconian States, he says nothing of the kind about Athens.

254. τετρωβόλου is Kuster's for τετρώβολον, which Bergk and Mr Rogers retain. As an adjective, it should rather be τετρωβολιαῖον, like ἀν' ἡμιωβολιαῖα in Ran. 554. With the genitive we may supply ἀξιον.

255. Κυδοιμός, 'hurly-burly,' is a capital name, of epic celebrity, for an attendant on the Genius of War. The temper of Polemos is shown by the preliminary cuff he bestows, apparently with considerable effect, on his slave.—κόνδυλος, cf. sup. 123.

## ΤΡΥΓΑΙΟΣ.

ὡς δριμύς.

## ΚΥΔΟΙΜΟΣ.

οἷμοι μοι τάλας, ὦ δέσποτα.

## ΤΡΥΓΑΙΟΣ.

μῶν τῶν σκορόδων ἐνέβαλεν εἰς τὸν κόνδυλον;

## ΠΟΛΕΜΟΣ.

οἷσεις ἀλετριβανον τρέχων;

## ΚΥΔΟΙΜΟΣ.

ἀλλ', ὦ μέλε,

οὐκ ἔστιν ἡμῖν ἐχθρὲς εἰσφοκίσμεθα.

260

## ΠΟΛΕΜΟΣ.

οὐκουν παρ' Ἀθηναίων μεταθρέξει ταχύ;

257. ὡς δριμύς. 'What a stinger!' (aside). Cf. 248.—τῶν σκορόδων, some of the onions he has been using for the olio.—εἰς τὸν κόνδυλον, jocosely, ὥσπερ ἐς τὴν θύειαν. Mr Rogers retains ἐνέβαλεν, and assigns ὡς δριμύς—κόνδυλον to Κυδοίμῳς continuously, with the MSS.

259. οἷσεις, 'will you bring?' is a rather rare use, οὐκ οἷσεις, 'go and bring directly,' being the received formula. Hence Meineke reads οἷσ' οἷσ', after Dobree. Cf. Ach. 1099, ἄλας θυμῆας οἷσε παῖ, καὶ κρόμυα. Ran. 482, ἀλλ' οἷσε πρὸς τὴν καρδίαν μου σπογγίδν. But the change is quite unnecessary. In Vesp. 671 we have a similar verse, though usually read without an interrogation; δώσετε τὸν φόρον, ἢ βροντήσας τὴν πόλιν ὑμῶν ἀνατρέψω; 'Will you pay that tribute, or must I overturn your city by my thunders?' Lysist. 1216, ἀνοίγε τὴν θύραν σὺ.

παραχωρεῖν θέλεις; Av. 1572, ἔξεις ἀπρέμας; οἰμῶζε. Nub. 633, ποῦ Στρεψιάδης; ἔξει τὸν ἀσκήν-την λαβών; (where ἔξει is commonly taken as the imperative=ἔξειθι). Ibid. 1299, ἔξεις; 'Will you be off?'

260. εἰσφοκίσμεθα, 'we got in only yesterday.' Cf. sup. 205. Schol. συμβαίνει τοῖς νεωστὶ εἰσφοκισμένοις μὴ εὐπορεῖν πάντων τῶν ἀναγκαίων.

261. Bergk, by inserting σὺ, with Brunck, before μεταθρέξει, violates the Attic use, by which the pronoun is not added except to express a marked emphasis in the person. Meineke gives οὐκουν παρ' Ἀθηναίων μεταθρέξει ταχύ πάνν; but this reads rather awkwardly. Others interpolate γε, but the vulgate may stand; cf. Nub. 869, τῶν κρεμᾶθρῶν. The idea of fetching a pestle from Athens is a happy political rebuke for its forwardness in the war.

## ΚΥΔΟΙΜΟΣ.

ἔγωγε νῆ Δί· εἰ δὲ μή γε, κλαύσομαι.

## ΤΡΥΓΑΙΟΣ.

ἄγε δὴ, τί δρῶμεν, ὦ πονήρ' ἀνθρώπια;

ὁρᾶτε τὸν κίνδυνον ἡμῖν ὡς μέγας·

εἵπερ γὰρ ἤξει τὸν ἀλετρίβανον φέρων, 265

τούτῳ ταραῖξει τὰς πόλεις καθήμενος.

ἀλλ', ὦ Διόνυσ', ἀπόλοιτο καὶ μὴ ἴθι φέρων.

## ΠΟΛΕΜΟΣ.

οὗτος.

## ΚΥΔΟΙΜΟΣ.

τί ἔστιν;

## ΠΟΛΕΜΟΣ.

οὐ φέρεις;

## ΚΥΔΟΙΜΟΣ.

τὸ δεῖνα γὰρ,

ἀπόλωλ' Ἀθηναίοισιν ἀλετρίβανος,

ὁ βυρσοπώλης, ὃς ἐκύκα τὴν Ἑλλάδα. 270

## ΤΡΥΓΑΙΟΣ.

εὖ γ', ὦ πότνια δέσποιν' Ἀθηναία, ποιῶν

262. εἰ δὲ μή γε, &c., said aside. Meineke again errs, I think, in reading εἰ δὲ μή, 'γὼ κλαύσομαι. This would mean, 'it is I (not you) who will suffer for it.' And the absorption of the first syllable of ἐγὼ is very objectionable with a comma just before it, implying a pause of the voice.

263. ἀνθρώπια, addressed to the spectators.

265. ἤξει, 'if he shall return.' This is the common Attic use of the word, e.g. Aesch. Eum. 488.

267. ὦ Διόνυσε. He appeals to the priest of the god, who occupied a conspicuous place in

the theatre. Cf. Ran. 297, ἱερεῦ, διαφύλαξόν μ' ὦ σοι συμπότης. Compare also inf. 442.

268. τὸ δεῖνα, 'that somebody—you know who.' He pretends fear at pronouncing the dread name of Cleon. Mr Rogers rightly says that the formula is used as a sort of apologetic and deprecatory introduction to a disagreeable narrative, as inf. 879, Lysist. 921.—ἀλετρίβανος, 'their pestle,' cf. Equit. 981—4, εἰ μὴ 'γένεθ' οὗτος ἐν τῇ πόλει μέγας, οὐκ ἂν ἥσστην σκεύη δύο χρησίμω, δοῦνδ' οὐδὲ τορύνῃ.

271. εὖ ποιῶν — ἀπόλωλε. 'And very obliging it was in



ἀπόλωλ' ἐκείνος κὰν δέοντι τῇ πόλει,  
πρὶν τόνδε τὸν μυττωτὸν ἡμῖν ἐγγέαι.

## ΠΟΛΕΜΟΣ.

οὐκουν ἕτερόν τιν' ἐκ Λακεδαίμονος μέτει  
ἀνύσας τι;

275

## ΚΥΔΟΙΜΟΣ.

ταῦτ', ὦ δέσποθ'.

## ΠΟΛΕΜΟΣ.

ἡκέ νυν ταχύ.

## ΤΡΥΓΑΙΟΣ.

ἄνδρες, τί πεισόμεσθα; νῦν ἀγὼν μέγας.

that disturber of the peace to die, and just at the time when the city wanted it, before this war-god poured out upon us his olio.' This is said aside. Both Cleon and Brasidas had been killed the year before (422 B.C.) at the battle of Amphipolis. For εὖ παίων cf. inf. 285. I have adopted Bergk's correction, πρὶν τόνδε τὸν, for ἢ πρὶν γε τὸν, &c. Dindorf and Meineke omit the verse as spurious. But it would be difficult, I think, on this theory, to account for its introduction. The olio, or general hash of the states, had been got ready, and only wanted 'turning out' for completing the ruin of all parties. Unless we should further read ἐκχέαι, we must take ἐγγέαι to refer to the filling of the smaller vessels from a larger, like platters from a bowl.

274. ἕτερόν τιν' seems the most probable reading for ἕτερόν γε τι. The γε would naturally be added when τι was wrongly written for τινα. Meineke reads οὐκουν ἕτερον δῆτ', Bergk οὐκουν

ἕτερόν γε τιν', and so Mr Green.

276. ἄνδρες, addressed to the spectators in the temporary absence of the messenger, who, like Amphiaraus in Ach. 175, returns from Sparta with telegraphic speed. For ἀγὼν Mr Rogers reads ἀγών.—ἐν Σαμοθράκη, viz. if any here have been initiated in the worship of the Cabeiri. This was a form of devil-worship, both male and female (Hecate and the Corybantes), and to the power of these malignant beings appears to have been attributed lameness or other personal maladies. — ἀποστραφῆναι, that he may get club-feet, or have his ankles put out of joint. Mr Rogers prefers the sense 'turned away,' 'averted from us.' From Diodor. Sic. iv. 43, and v. 48, it may be inferred that those deities or genii were thought powerful to save in times of danger. In Theoph. Char. xxv. (Δελία), καὶ κλύδωνος γενομένου ἐρωτᾷν εἰ τις [μὴ] μεμύηται τῶν πλεόντων, perhaps the negative should be omitted.

ἀλλ' εἴ τις ὑμῶν ἐν Σαμοθράκῃ τυγχάνει  
μεμνημένος, νῦν ἐστὶν εὖξασθαι καλὸν  
ἀποστραφῆναι τοῦ μετιόντος τῷ πόδε.

## ΚΥΔΟΙΜΟΣ.

οἴμοι τάλας, οἴμοι γε, κατ' οἴμοι μάλα. 280

## ΠΟΛΕΜΟΣ.

τί ἐστι; μῶν οὐκ αὖ φέρεis;

## ΚΥΔΟΙΜΟΣ.

ἀπόλωλε γὰρ  
καὶ τοῖς Λακεδαιμονίοισιν ἀλετρίβανος.

## ΠΟΛΕΜΟΣ.

πῶς, ὦ πανούργ';

## ΚΥΔΟΙΜΟΣ.

ἐς τὰ πὶ Θράκης χωρία  
χρήσαντες ἑτέροις αὐτὸν εἰτ' ἀπώλεσαν.

## ΤΡΥΓΑΙΟΣ.

εὖ γ' εὖ γε ποιήσαντες, ὦ Διοσκόρω. 285

ἴσως ἂν εὖ γένοιτο θαρρεῖν, ὦ βροτοί.

## ΠΟΛΕΜΟΣ.

ἀπόφερε τὰ σκεύη λαβὼν ταυτὶ πάλιν

280. μάλ' αὖ Dobree; cf. Aesch. Cho. 876, οἴμοι μάλ' αὖθις.—μῶν οὐκ αὖ φ. 'Surely you have not come back again without it!'—καὶ τοῖς Δ., they too have lost *their* pestle, viz. Brasidas.

284. χρήσαντες, 'they lent him to others (i. e. to the allies who asked for his aid, Perdiccas and the Chalcidians, Thuc. iv. 79), and then lost him,' at the battle of Amphipolis, Thuc. v. 10.—χωρία bears the usual Thucydidean meaning of 'military posts.' Meineke thinks the genuineness of the word doubtful, apparently because τὰ ἐπὶ Θρά-

κης alone is the usual formula. I see no force whatever in the objection. We have ἐς τὰ ἐπὶ Θράκης χωρία in Thuc. v. 2, and 12.

285. The Dioscuri are addressed as πόλεως σωτήρες.

287. τὰ σκεύη are the baskets of onions, &c., used in making the olio, sup. 242 seqq.—ποιήσομαι, 'I'll e'en go in and make a pestle for myself.' Cf. sup. 69. Here the eocyclema is shut, and Polemos does not again appear. This is one of the many points of resemblance between this play and the Acharnians; cf. 479, where Eu-

ἐγὼ δὲ δοῖδुक' εἰσιὼν ποιήσομαι.

ΤΡΥΓΑΙΟΣ.

νῦν τοῦτ' ἐκεῖν' ἥκει τὸ Δάτιδος μέλος,  
 ὃ δεφόμενός ποτ' ἦδε τῆς μεσημβρίας, 290  
 ὡς ἦδομαι καὶ χαίρομαι κεῦφραῖνομαι.  
 νῦν ἐστὶν ἡμῖν, ὦνδρες "Ἕλληνες, καλὸν  
 ἀπαλλαγείσαι πραγμάτων τε καὶ μαχῶν  
 ἐξελκύσαι τὴν πᾶσιν Εἰρήνην φίλην,  
 πρὶν ἕτερον αὖ δοῖδuka κωλύσαι τινα. 295  
 ἀλλ' ὦ γεωργοὶ κᾶμποροι καὶ τέκτονες  
 καὶ δημιουργοὶ καὶ μέτοικοι καὶ ξένοι  
 καὶ νησιῶται, δεῦρ' ἴτ', ὦ πάντες λεφ,  
 ὡς τάχιστ' ἄμας λαβόντες καὶ μοχλοὺς καὶ σχοινία  
 νῦν γὰρ ἡμῖν ἀρπάσαι πάρεστιν ἀγαθοῦ δαίμονος.

ripides is similarly withdrawn from sight.

291. *ὡς χαίρομαι*, 'how I am pleased.' The false use of the middle, on a mistaken analogy of *ἦδομαι*, is hence called a 'Datism.'

292. *καλὸν*, 'a fine opportunity,' viz. now that Polemos is fairly out of the way.—*ἐξελκύσαι*, viz. from the *ἀντρον*, sup. 223.

294. *πᾶσιν—φίλην*. 'Strong words,' says Mr Rogers, 'yet scarcely too strong to describe the sentiment then pervading the whole Hellenic world.'

295. *ἕτερον δοῖδuka* perhaps refers to Alcibiades. Mr Rogers however objects that at this particular time (B.C. 421) he was advocating peace. His character, perhaps, was known, for all that.

296. Trygaeus enumerates and calls upon all parties who are concerned in the restoration and maintenance of peace. All

trades, except indeed the sellers or makers of armour (inf. 1210 seqq.), suffered from the war, but none so much as the farmers and owners of vineyards. The *μέτοικοι* and *ξένοι* were either liable to be enlisted, or at least had heavier taxes to pay.

299. He breaks into the trochaic metre to introduce the chorus, who enter in the same step, that of a quick march. Compare the Parodos in Ach. 204 (where however they appear to enter *σποράδην*, without rank or order), and Equit. 247, Vesp. 230.—*ἄμας*, 'mattocks,' implements for digging out and bringing up the buried Peace.

300. *ἀγαθοῦ δαίμονος*, 'to snatch a bit of good luck.'—*ἀρπάσαι*, as in Ajax 2, *πεῖραν τιν' ἐχθρῶν ἀρπάσαι*. Equit. 106, *λαβὲ δὴ καὶ σπείσον ἀγαθοῦ δαίμονος*. "Now the cup of happy fortune, brothers, it is ours to taste," Mr Rogers.

## ΧΟΡΟΣ.

δεῦρο πᾶς χώρει προθύμως εὐθὺ τῆς σωτηρίας. 301  
 ὦ Πανέλληνες, βοηθήσωμεν, εἴπερ πώποτε,  
 τάξεων ἀπαλλαγέντες καὶ κακῶν φοινικικῶν.  
 ἡμέρα γὰρ ἐξέλαμψεν ἤδε μισολάμαχος. 304  
 πρὸς τὰδ' ἡμῖν, εἴ τι χρή δρᾶν, φράζε κάρχιντεκτόνει,  
 οὐ γὰρ ἔσθ' ὅπως ἀπειπεῖν ἂν δοκῶ μοι τήμερον,  
 πρὶν μοχλοῖς καὶ μηχαναῖσιν εἰς τὸ φῶς ἀνελκύσαι  
 τὴν θεῶν πασῶν μεγίστην καὶ φιλαμπελωτάτην.

## ΤΡΥΤΑΙΟΣ.

οὐ σιωπήσεσθ', ὅπως μὴ περιχαρεῖς τῷ πράγματι  
 τὸν Πόλεμον ἐκζωπυρήσῃ' ἔνδοθεν κεκραγότες; 310

## ΧΟΡΟΣ.

ἀλλ' ἀκούσαντες τοιούτου χαίρομεν κηρύγματος.  
 οὐ γὰρ ἦν ἔχοντας ἤκειν σιτί' ἡμερῶν τριῶν.

## ΤΡΥΤΑΙΟΣ.

εὐλαβεῖσθέ νυν ἐκείνουν τὸν κάτωθεν Κέρβερον,

301. εὐθὺ, see sup. 68. 77.

302. εἴπερ πώποτε. If ever we brought aid with arms, let us now bring aid to peace without them.

303. κακῶν φοινικικῶν, a play between the two senses 'blood-red evils' and 'those cursed red-coats,' in allusion to the colour of the gall-dyed cloth worn by the Spartan soldiers. Meineke conjectures φοινικίδων, which is obvious, but not necessary. Cf. Ach. 320, μὴ οὐ καταξάλλειν τὸν ἄνδρα τοῦτον ἐς φοινικίδα. Inf. 1173, φοινικιδ' ὀξεῖαν πᾶν. See Xen. De Rep. Lac. ch. xi.

305. φράζε, addressed to Trygaeus, who is to be the minister of peace as others have been commanders in war.

306. δοκῶ is the subjunctive,

and the ἂν belongs to ἀπειπεῖν, as in οὐ δοκῶ ἀπειπεῖν ἂν.

308. φιλαμπ. is said παρὰ προσδοκίαν for φιλανθρωποτάτην.

309. οὐ σιωπήσεσθε. 'Be silent, I say, and mind that you do not, in your extravagant joy at the business you have in hand, rouse up War from within by your loud bawling.' — ἐκζωπυρεῖν, for ἐγείρειν, is said in reference to the thing war, rather than to the personification of it. It is properly used of reviving a dormant fire.

312. οὐ γὰρ ἦν (κήρυγμα), &c. See sup. 151, Ach. 197, μὴ 'πιτηρεῖν σιτί' ἡμερῶν τριῶν, 'not to be always looking out for the order, 'Provisions for three days.'

ἀπόλωλ' ἐκείνος κὰν δέοντι τῇ πόλει,  
πρὶν τόνδε τὸν μυττωτὸν ἡμῖν ἐγχείαι.

ΠΟΛΕΜΟΣ.

οὐκ οὖν ἕτερόν τιν' ἐκ Λακεδαιμόνος μέτει  
ἀνύσας τι;

275

ΚΥΔΟΙΜΟΣ.

ταῦτ', ὦ δέσποθ'.

ΠΟΛΕΜΟΣ.

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ΤΡΥΓΑΙΟΣ.

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## ΧΟΡΟΣ.

ἀλλ' ἔγωγ' οὐ σχηματίζων βούλομ', ἀλλ' ὑφ' ἡδονῆς  
οὐκ ἐμοῦ κινούντος αὐτὸν τῷ σκέλει χορεύετον. 325

## ΤΡΥΤΑΙΟΣ.

μή τι καὶ νυνὶ γ' ἔτ', ἀλλὰ παῦε παῶ' ὀρχούμενος.

## ΧΟΡΟΣ.

ἦν ἰδοῦ, καὶ δὴ πέπαυμαι.

## ΤΡΥΤΑΙΟΣ.

φῆς γε, παύει δ' οὐδέπω.

## ΧΟΡΟΣ.

ἐν μὲν οὖν τουτί μ' ἔασον ἐλκύσαι, καὶ μηκέτι.

## ΤΡΥΤΑΙΟΣ.

τοῦτό νυν, καὶ μηκέτ' ἄλλο μηδὲν ὀρχήσῃσθ' ἔτι.

## ΧΟΡΟΣ.

οὐκ ἂν ὀρχησάμεθ', εἵπερ ὠφελήσασιν τί σε. 330

## ΤΡΥΤΑΙΟΣ.

ἀλλ' ὁράτ', οὐπω πέπαυσθε.

## ΧΟΡΟΣ.

τουτογὶ νῆ τὸν Δία

τὸ σκέλος ῥίψαντες ἤδη λήγομεν τὸ δεξιόν.

taking a step or two in joyous mood, and Trygaeus warns them that they may wake up War.

324. σχηματίζειν, here for σχήματα ἀγειν or ἔλκειν, 'to attitudinize.' In the middle, Eur. Med. 1161, 'to put into shape,' *fingeré*.—οὐκ ἐμοῦ κινούντος, in allusion to the figures called αὐτόματα and νευροσπαστά. The scene in the orchestra, well acted, would be very droll. In spite of the exhortations to and the promises of silence, the occasional jerks and hops could be neither controlled nor suppressed.

328. ἐν τουτί (τοῦτ' ἔτι Meineke), sc. σχῆμα, 'just this one reel.'—μηκέτι, supply ἐάσης.

329. The old reading was ὀρχήσεσθε, corrected by Bekker. The doctrine of μὴ being used with a future in an imperative sense, though held by some scholars, who cite Soph. Aj. 572, does not seem to me tenable. Nor is the reading proposed by Richter here admissible, κοῦ μηκέτ' ἄλλο μηδὲν ὀρχήσεσθ' ἔτι, since this means 'there is no chance (no prospect) of your dancing any more.' It is only the interrogative

## ΤΡΥΓΑΙΟΣ.

ἐπιδίδωμι τοῦτό γ' ὑμῖν, ὥστε μὴ λυπεῖν ἔτι.

## ΧΟΡΟΣ.

ἀλλὰ καὶ τὰριστερόν τοί μοῦστ' ἀναγκαίως ἔχον.  
ἦδομαι γὰρ καὶ γέγηθα καὶ πέπορδα καὶ γελῶ 335  
μᾶλλον ἢ τὸ γῆρας ἐκδὺς ἐκφυγὼν τὴν ἀσπίδα.

## ΤΡΥΓΑΙΟΣ.

μή τι καὶ νυνὶ γε χαίρετ'· οὐ γὰρ ἴστε πῶ σαφῶς  
ἀλλ' ὅταν λάβωμεν αὐτήν, τηνικαῦτα χαίρετε  
καὶ βοᾶτε καὶ γελᾶτ'· ἦ-  
δῃ γὰρ ἐξέσται τόθ' ὑμῖν 340  
πλεῖν, μένειν, βινεῖν, καθεύδειν,  
ἐς πανηγύρεις θεωρεῖν,  
ἐστιᾶσθαι, κοτταβίζειν,

formula (which is here out of place) that means 'do not do' so-and-so.

332. Meineke gives λήξομεν for λήγομεν. The same correction had long ago occurred to me.

333. ἐπιδίδωμι, 'I allow you this one thing more, on condition you don't vex me any further.' With the next verse compare Aesch. Cho. 239, προσ-αυδᾷν δ' ἔστ' ἀναγκαίως ἔχον πατέρα, κ.τ.λ. Supply μέπειν from above.

335. ἦδομαι — ἐκφυγὼν. 'I am delighted at having got away from that shield more than if I had put off my old age.' Note the epic use of ἐκδύναι for the more usual Attic ἐκδυσάμενος. Inf. 1127, ἦδομαι κράνους ἀπηλλαγμένος.

337. ἴστε, so. εἰ χαρτόν ἐστι.

341. βινεῖν, i.e. οἰκουρεῖν. Cf. Ach. 1060. The MSS. give κινεῖν, β and κ being frequently

confused. Dindorf reads βινεῖν, Meineke suggests πινεῖν. — πλεῖν, to sail where we please, instead of being cooped up in the city. Plat. Gorg. p. 467 D, οἱ πλέοντες τε καὶ τὸν ἄλλον χρηματισμὸν χρηματίζόμενοι. — ἐς πανηγύρεις, to go as θεωροὶ to the great games. — συβαρίζειν, to live like a Sybarite, viz. in all luxury. Meineke reads πνδαρίζειν, Dindorf συρβιδίζειν. Hesych. συβαρίζειν· τρυφᾷ. — Συβαριτικός· τρυφερός. To the same effect the Scholiast. From another gloss in Hesychius, συμβαριτικάς· Περσικάς· ἱπερηφάνους· πολυτελέας, there would seem to have been a nasalised form of the verb. In fact, μ not unfrequently precedes β, as in ἀμβροτος, δμβριμος, φασιμβροτος, κάμβαλε (for κατέβαλε), &c. And this would remove the difficulty raised by the critics, that the final syllable of Σύβαρις is properly short.

συβαρίζειν,  
 ἰοῦ ἰοῦ κεκραγένοι.

345

## ΧΟΡΟΣ.

εἰ γὰρ ἐκγένοιτ' ἰδεῖν ταύτην μέ ποτε τὴν ἡμέραν.  
 πολλὰ γὰρ ἀνεσχόμην [στρ.  
 πράγματά τε καὶ στιβάδας,  
 ὃς ἔλαχε Φορμίων'  
 κούκέτ' ἂν μ' εὔροις δικαστὴν δριμύν οὐδὲ δύσκολον.

## ΤΡΥΤΑΙΟΣ.

οὐδὲ τοὺς τρόπους γε δήπου σκληρόν, ὥσπερ καὶ πρὸ  
 τοῦ.

350

## ΧΟΡΟΣ.

ἄλλ' ἀπαλὸν ἂν μ' ἴδοις

345. The first *ἰοῦ* is a monosyllable, pronounced *you* or *yow*. See sup. 317.

346. ἐκγένοιτο, *contingat mihi*. So Plat. *Phileb.* p. 62 D, ὡς γὰρ διενεσθήμεν αὐτὰς μινύ-  
 ναι—οὐκ ἐξεγένεθ' ἡμῖν. Bergk omits *ποτε*, reading in the antistrophe (386) *μηδαμῶς, μηδαμῶς*. The Ravenna MS. has *ταύτην με τὴν ἡμέραν ποτέ*. The grammarians, it is well known, were fond of supplementing verses so as to make them trimeter iambic.

347—9. The metre is paeonic, or resolved cretic, as in *Ach.* 211, 290. — *πράγματα*, 'troubles,' i.e. 'hardships.' — *στιβάδας*, 'bivouacs in the field.' *Aesch. Ag.* 558, τὰ δ' αὖτε χέρσῳ, καὶ προσὴν πλεόν στίγος' εἶναι γὰρ ἦσαν δῆλόν πρὸς τελεσιν.—*Φορμίων*, the energetic general who commanded the Athenian fleet and defeated the Peloponnesians near Patrae, *Thuc.* II. 83. There is perhaps a play on the *φορμὸς* or *φορντὸς* (*Ach.*

71), the straw mat used as a bed in field-service.

349. *δικαστὴν δριμύν*. He attributes the severity of the dicasts, so often satirized by the poet, to the irritation and peevishness caused by the war, *inf.* 607, *Ach.* 376, οὐδὲν βλέ-  
 πουσιν ἄλλο πλὴν ψήφῳ δακεῖν. And conversely, the severity of the dicasts tended to keep up the war spirit; and this was one motive, probably, why the poet composed that most witty and brilliant of plays, the 'Wasps.' The annoyance of *συκοφαντίαι* to the ξένοι and the *νησιῶται* was extreme; see *Ag.* 1422—31.

350, 1. *σκληρόν* and *ἀπαλόν* are 'tough and tender,' and are the terms properly applied to old and young animals used for food. So in Plato, *Symp.* p. 195 E, where *ἀπαλὸς* and *μαλακὸς* are associated with *νέος* in direct contrast with *σκληρός*. This verse (350) I have assigned to Trygaeus, as in the antistro-



καὶ πολὺ νεώτερον, ἀ-  
παλλαγέντα πραγμάτων.  
καὶ γὰρ ἱκανὸν χρόνον ἀ-  
πολλύμεθα, καὶ κατατε-  
τρίμμεθα πλανώμενοι  
355 ἐς Λύκειον καὶ Λυκείου σὺν δόρει σὺν ἀσπίδι.  
ἀλλ' ὅ τι μάλιστα χαρι-  
ούμεθα ποιοῦντες, ἄγε  
φράζε' σέ γὰρ αὐτοκράτορ'  
εἴλετ' ἀγαθὴ τις ἡμῖν τύχη.  
360

ΤΡΥΤΑΙΟΣ.

φέρει δὴ κατῖδω, ποῖ τοὺς λίθους ἀφέλξομεν,

ΕΡΜΗΣ.

ὦ μιὰρὲ καὶ τολμηρὲ, τί ποιεῖν διανοεῖ;

ΤΡΥΤΑΙΟΣ.

οὐδὲν πονηρὸν, ἀλλ' ὅπερ καὶ Κιλλικῶν.

phe (389). The two next however do not coincide with 390, 1.

355. I have placed a comma after ἀπολλύμεθα, the sense being, 'for long enough we have been perishing, and now we are quite worn out by having to go into and out of the Lyceum on review (or drill-service).' It is clear that ἱκανὸν χρόνον, implying duration, cannot be taken with κατατετρίμμεθα. The Lyceum (a portico, hall, or gymnasium dedicated to the hero Lycus) was used, like the Odeum and the temple of Dionysus, for several public purposes. In Plat. Symp. ad fin., Socrates, having spent the night in conversation at a party, gets up and goes off to the Lyceum. Photius: Λυκεῖον ἐν τούτῳ τὰς στρατιωτικὰς ἐξετάσεις ἐποιοῦντο

(καὶ συλλόγους is added in Hesychius).—σὺν δόρει κ.τ.λ., i.e. in the accoutrements of a hoplite. The Schol. says this is from a verse in the 'Momus' of Achaëus (a tragic composer contemporary with Aeschylus), Ἄρης ὁ ληστής σὺν δορὶ ξὺν ἀσπίδι. So Vesp. 1081, εὐθέως γὰρ ἐκδραμόντες ξὺν δορὶ ξὺν ἀσπίδι ἐμαχόμεσθ' αὐτοῖσι.

359. φράζε, κ.τ.λ. Sup. 305, εἰ τι χρὴ δρᾶν, φράζε κάρχι τεκτόνει.

361. κατῖδω, 'let me take a survey from above.' See on 81. —ποῖ, to what vacant part (of the stage) we may drag away the stones that cover and keep down the buried Peace.

363. Κιλλικῶν. He is said to have betrayed Miletus to Priene, and on being asked what

ΕΡΜΗΣ.

ἀπόλωλας, ὦ κακόδαιμον.

ΤΡΥΓΑΙΟΣ.

οὐκοῦν ἦν λάχω.

Ἐρμῆς γὰρ ὦν κλήρῳ ποιήσεις οἶδ' ὅτι. 365

ΕΡΜΗΣ.

ἀπόλωλας, ἐξόλωλας.

ΤΡΥΓΑΙΟΣ.

ἐς τίν' ἡμέραν;

ΕΡΜΗΣ.

εἰς αὐτίκα μάλ'.

ΤΡΥΓΑΙΟΣ.

ἀλλ' οὐδὲν ἡμποδληκά πω,

οὔτ' ἄλφειτ' οὔτε τυρόν, ὥς ἀπολούμενος.

ΕΡΜΗΣ.

καὶ μὴν ἐπιτέτριφαί γε.

ΤΡΥΓΑΙΟΣ.

κᾶτα τῷ τρόπῳ

he was about, to have replied πάντ' ἀγαθῶ. Hermes, who has assured Trygaeus (see sup. 204) of the anger of the gods against Hellas, pretends to be indignant at the recovery of Peace. He is soon however (425) pacified by a bribe, and not only allows the work to proceed, but even assists at it.

364. οὐκοῦν, 'then that will be (i. e. only be), if I draw the lot,' viz. to be put to death next. It appears that condemned prisoners were in the habit of casting lots which should die first. Only one was put to death each day, because (says the Schol.) the Athenians sometimes altered their minds, and

respired the rest. To this custom perhaps a verse in Aesch. Ag. (1300) alludes, ὃ δ' ὕστατος γε τοῦ χρόνου πρεσβεύεται, 'he who dies last has the advantage in point of time.' Hermes, as the god of luck, he says, can make this lot fall to him, if he pleases. To this also the words ἐς τίν' ἡμέραν refer.

368. ὥς ἀπολούμενος is wittily used as a synonym of ὥς ἐξιὼν or ὥς στρατευσόμενος. He says that he has not yet bought his σιτία ἡμερῶν τριῶν. See inf. 1182, τῷ δὲ σιτί' οὐκ ἐώνητ', οὐ γὰρ ἦδειν ἐξιὼν. Equit. 600, πριάμενοι κώθυνας, οἱ δὲ καὶ σκόροδα καὶ κρόμμνα.

369. καὶ μὴν—γε. 'And yet

οὐκ ἡσθόμεν ἀγαθὸν τοσούτον λαβών; 370

ΕΡΜΗΣ.

ἄρ' οἶσθα θάνατον ὅτι προεῖψ' ὁ Ζεὺς ὅς ἀν  
ταύτην ἀνορύπτων εὐρεθῇ;

ΤΡΥΓΑΙΟΣ.

νῦν ἄρά με

ἔπασ' ἀνάγκη 'στ' ἀποθανεῖν;

ΕΡΜΗΣ.

εὖ ἴσθ' ὅτι.

ΤΡΥΓΑΙΟΣ.

ἐς χοιρίδιόν μοι νυν δάνεισον τρεῖς δραχμάς·  
δεῖ γὰρ μνηθῆναι με πρὶν τεθνηκέναι. 375

ΕΡΜΗΣ.

ὦ Ζεῦ κεραυνοβρόντα—

ΤΡΥΓΑΙΟΣ.

μὴ πρὸς τῶν θεῶν

ἡμῶν κατέιπης, ἀντιβोलῶ σε, δέσποτα.

you are a dead man,' 'done for,' as we say. 'How then' (he replies, joking on the perfect tense, which is a continuation of ἐξόλωλας above) 'did I fail to know it when I received such a blessing as that?' Even death, he intimates, were better than a long duration of such a war.

371. θάνατον, i.e. θανάτου ῥήμιαν.

374. ἐς χοιρίδιον. This is a curious and interesting passage. To be initiated before death in the mysteries of Dionysus and Demeter was thought essential to happiness in the other world. The blood of the pig was used for this, as for other expiatory purposes, from some supposed connexion of the goddess with the victim (Ovid, Fast. i. 349). Hence in Ach. 747, the man

from Megara brings into the market χοῖρια μυστηρικά. In Ran. 338, Xanthias smells roast pork in Elysium, ὡς ἡδύ μοι προσέπνευσε χοιρίων κρεῶν. From the frequent want of this victim, the Greeks kept porkers always ready in a pen, χοιροκομεῖον, Vesp. 844.—τρεῖς δραχμάς. We should think ourselves lucky if we could buy a sucking-pig for half-a-crown in a modern market. Such prices show, not that provisions were plentiful, but that money was scarce.

376. By the tremendous title (the Locrian, Pind. Ol. xi. 80) made use of, Trygaeus imagines the god is invoked to destroy him, and hence he says to Hermes, 'Don't tell of me.' It seems better, as see sup. 180, to mark *aposiopesis*.

## ΕΡΜΗΣ.

οὐκ ἂν σιωπήσαιμι.

## ΤΡΥΤΑΙΟΣ.

ναὶ, πρὸς τῶν κρεῶν

ἀγὼ προθύμως σοι φέρων ἀφικόμην.

## ΕΡΜΗΣ.

ἀλλ', ὦ μέλ', ὑπὸ τοῦ Διὸς ἀμαλδυνθήσομαι, 380  
εἰ μὴ τετορήσω ταῦτα καὶ λακήσομαι.

## ΤΡΥΤΑΙΟΣ.

μή νυν λακήσης, λίσσομαι σ', ὦρμίδιον.

εἰπέ μοι, τί πάσχειτ', ὦνδρες; ἔστατ' ἐκπεπληγμένοι.  
ὦ πονηροὶ, μὴ σιωπάτ'· εἰ δὲ μὴ, λακήσεται.

## ΧΟΡΟΣ.

μηδαμῶς, ὦ δέσποθ' Ἑρμῇ, μηδαμῶς, μὴ, μηδαμῶς,  
εἴ τι κεχαρισμένον [ἀντ. 386

378. τῶν κρεῶν, see sup. 192. There is a play on the invocation above, πρὸς τῶν θεῶν, as Mr Green observes.

380. The pompous and affected words, of epic character, used by Hermes, involve some joke or some parody, the point of which is unknown. The Schol. merely observes, ἐπιτηδες δὲ τραγικαῖς λέξεσιν ἐχρήσατο. From a reduplicated aorist τετορεῖν, treated as if a present, τετορέω, a future τετορήσω was formed, like ἰδήσω from ἰδεῖν, χραισμήσω from χραισμεῖν, κεκαδήσω from root χαδ. II. vii. 463, ὡς κέν τοι μέγα τέϊχος ἀμαλδύνηται Ἀχαιῶν.

382. Ἑρμίδιον, like οἰκίδιον, δακτυλίδιον, has the contracted long. Dindorf reads Ἑρμήδιον, the full form being Ἑρμέας. One would think Ἑρμειδῖον was more in accordance with strict ana-

logy.—τί πάσχετε; 'What is coming over you?' He entreats the chorus to join in an earnest petition to Hermes.

386. εἴ τι, κ.τ.λ. 'If you remember eating a sucking-pig sent as a present from me, do not think lightly of it in this present matter.' Meineke reads, with Cobet, παρ' ἐμοί γε, 'at my house.' It is hard to see why a change so useless should be made.—κεχαρισμένον may mean 'tibi acceptum;' but the sense given above seems more correct. Cf. Plat. Phaedo, p. 250 c, ταῦτα μὲν οὖν μνήμη κεχαρίσθω, 'let this then be paid as a tribute to Memory.'—The MSS. have νομίζων ἐν τῷδε τῷ πράγματι, which has been variously corrected. Dobree's conjecture νομίζειν ἐν τοῦδε πράγματι seems the most plausible. Meineke reads νομίζων ἐν τοιούτῳ πρ., Bergk νόμιζ'

χοιρίδιον οἶσθα παρ' ἐ-  
 μου γε κατεδηδοκῶς,  
 τοῦτο μὴ φαῦλον νόμιζ' ἐν τούτῳ τῷ πράγματι.

## ΤΡΥΤΑΙΟΣ.

οὐκ ἀκούεις οἷα θωπεύουσί σ', ὦναξ δέσποτα;

## ΧΟΡΟΣ.

μὴ γένη παλίγκοτος 390  
 ἀντιβολοῦσιν ἡμῖν,  
 ὥστε τήνδε μὴ λαβεῖν  
 ἀλλὰ χάρισ', ὦ φιλαν-  
 θρωπότητε καὶ μεγαλο-  
 δωρότατε δαιμόνων, 395  
 εἴ τι Πεισάνδρου βδελύττει τοὺς λόφους καὶ τὰς ὀφρῦς.  
 καί σε θυσίαισιν ἱε-  
 ραῖσι προσόδοις τε μεγά-  
 λαισι διὰ παντὸς, ὦ  
 δέσποτ', ἀγαλοῦμεν ἡμεῖς αἰί.

## ΤΡΥΤΑΙΟΣ.

ἴθ', ἀντιβολῶ σ', ἐλέησον αὐτῶν τὴν ὄπα, 400  
 ἐπεὶ σε καὶ τιμῶσι μᾶλλον ἢ πρὸ τοῦ.

## ΕΡΜΗΣ.

κλέπται γάρ εἰσι νῦν γε μᾶλλον ἢ πρὸ τοῦ.

ἐν τῷδε τῷ πρ., but suggests νόμισον (μὴ νόμισον, though very rare, is just defensible, perhaps).

387. Hesych. κατεδηδοκῶς, καταβεβρωκῶς.

390. παλίγκοτος, 'cross-grained,' 'ill-tempered.'

396. Πεισάνδρου. He was some swaggering coward, whose appearance, though in arms, was by no means very formidable. He is mentioned in Ly- sist. 490 as a speculator of public

money, and is thought (says Mr Rogers) to be the same Pisander who afterwards played an important part in the time of the Four Hundred.

399. ἡμεῖς, we of the peace-party, i.e. even if others do not. Cf. inf. 418.—ἀγαλοῦμεν, a rare use of the active, as εἰνὸς ἀγῆλαι in Eur. Med. 1027, and perhaps ἀγαλοῦντες for the corrupt γανό- ερτες in Aesch. Suppl. 1019.

402. The old reading was

## ΤΡΥΓΑΙΟΣ.

καί σοι φράσω τι πρᾶγμα δεινὸν καὶ μέγα,  
ὃ τοῖς θεοῖς ἅπασιν ἐπιβουλεύεται.

## ΕΡΜΗΣ.

ἴθι δὴ, κατειπ' ἴσως γὰρ ἂν πείσῃς ἐμέ. 405

## ΤΡΥΓΑΙΟΣ.

ἡ γὰρ Σελήνη χα πανούργος Ἥλιος,  
ὕμῃν ἐπιβουλεύοντε πολλὸν ἤδη χρόνον,  
τοῖς βαρβάροισι προδίδοτον τὴν Ἑλλάδα.

## ΕΡΜΗΣ.

ἵνα τί δὲ τοῦτο δρᾶτον;

## ΤΡΥΓΑΙΟΣ.

ὅτι ἡ νῆ Δία

ἡμεῖς μὲν ὑμῖν θύομεν, τούτοισι δὲ 410  
οἱ βάρβαροι θύουσι. διὰ τοῦτ' εἰκότως  
βούλονται ἂν ὑμᾶς πάντας ἐξολωλέναι,

κλέπται γε νῦν γάρ εἰσι. I have followed Bergk in transposing the words. Others read κλέπται τε γὰρ νῦν, Meineke κλέπται τὰ νῦν γάρ. Hermes, as δόλιος, was the patron of thieves.

403. πρᾶγμα δεινόν. This is a good satire on the absurd suspicions of the Athenians respecting συνωμοσίαι, conspiracies. Trygaeus has found a mare's nest, and the credulity of Hermes himself is not the least droll part of the scene. The plot of the sun and moon to betray Hellas to the fire-worshipping Persians, and so to deprive the Hellenic gods of their just dues, was no trifling matter! The allusion is partly to the eclipses that occurred during the war, partly to the confusion into which the calen-

dar had fallen before it was corrected by the adoption of the Metonic cycle, Nub. 585, 616.—προδίδοτον, cf. sup. 108.

405. ἀναπέσεις, Meineke after Hirschig; but the vulgate is in every way as good.

409. ἵνα δὴ τί Bentley, for ἵνα τί δὴ. Others give ἵνα τί δέ, or ἵνα δέ τί, &c.

412. Between ἡμᾶς and ὑμᾶς there is, as so frequently in MSS., a doubt, though the best copies give ἡμᾶς, and so Meineke and Bergk, ὑμᾶς Dindorf. Either gives a fair sense. (1) If the Hellenic gods (ὑμᾶς) were starved out, the sun and moon would alone get the offerings paid to gods. (2) If the Hellenes themselves (ἡμᾶς) were destroyed by the Persian powers, the same result would follow, since there

οὐκ ἤσθόμην ἀγαθὸν τοσουτονὶ λαβών; 370

ΕΡΜΗΣ.

ἄρ' οἶσθα θάνατον ὅτι προεῖφ' ὁ Ζεὺς ὅς ἀν  
ταύτην ἀνορύττων εὐρεθῇ;

ΤΡΥΓΑΙΟΣ.

νῦν ἄρά με

ἅπασ' ἀνάγκη 'στ' ἀποθανεῖν;

ΕΡΜΗΣ.

εὖ ἴσθ' ὅτι.

ΤΡΥΓΑΙΟΣ.

ἐς χοιρίδιόν μοι νυν δάνεισον τρεῖς δραχμάς·  
δεῖ γὰρ μνηθῆναι με πρὶν τεθνηκέναι. 375

ΕΡΜΗΣ.

ὦ Ζεῦ κεραυνοβρόντα—

ΤΡΥΓΑΙΟΣ.

μὴ πρὸς τῶν θεῶν

ἡμῶν κατείπης, ἀντιβολῶ σε, δέσποτα.

you are a dead man,' 'done for,' as we say. 'How then' (he replies, joking on the perfect tense, which is a continuation of ἐξόλωλας above) 'did I fail to know it when I received such a blessing as that?' Even death, he intimates, were better than a long duration of such a war.

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Μυστήρι' Ἑρμῇ, Διπόλει', Ἀδώνια· 420  
 ἄλλαι τέ σοι πόλεις πεπαυμέναι κακῶν  
 ἀλεξικάκῳ θύσουσιν Ἑρμῇ πανταχοῦ.  
 χᾶτερ' ἔτι πόλλ' ἔξεις ἀγαθά. πρῶτον δέ σοι  
 δῶρον δίδωμι τήνδ', ἵνα σπένδων ἔχῃς.

## ΕΡΜΗΣ.

οἴμ' ὡς ἐλεήμων εἴμ' αἰεὶ τῶν χρυσίδων. 425  
 ὑμέτερον ἐντεῦθεν ἔργον, ὦνδρες. ἀλλὰ ταῖς ἅμαις  
 εἰσιόντες ὡς τάχιστα τοὺς λίθους ἀφέλκετε.

## ΧΟΡΟΣ.

ταῦτα δράσομεν· σὺ δ' ἡμῖν, ὦ θεῶν σοφώτατε,  
 ἅττα χρή ποιεῖν ἐφεστῶς φράζε δημιουργικῶς.  
 τᾶλλα δ' εὐρήσεις ὑπουργεῖν ὄντας ἡμᾶς οὐ κακοῦς.

## ΤΡΥΤΑΙΟΣ.

ἄγε δὴ, σὺ ταχέως ὕπεχε τὴν φιάλην, ὅπως 431  
 ἔργῳ φιαλοῦμεν, εὐξάμενοι τοῖσιν θεοῖς.

420. Ἑρμῇ, sc. ἀλλ' οὐ ταῖν θεαῖν. There seems no reason, with Meineke, to doubt the genuineness of the verse. The repetition of Ἑρμῇ just below well expresses the monopoly of honours that the god is destined to have. Hesych. Διπόλεια· ἐορτὴ Ἀθήνησιν, ἀπὸ τοῦ Πολιεῖ Διὸς ἑορταζομένη, εἰς μνήμην τοῦ πελάγου καὶ τοῦ βοός. The Schol. adds, σκιρροφοριῶνος τετάρτη ἐπὶ δέκα. We have Διπολιώδη, 'old-fashioned,' Nub. 984. The etymology is probably a mere guess. As in ταυρόπολος, πολέισθαι rather than πόλις is probably the word involved.

424. σπένδων. It is an excellent joke, this giving Hermes a cunct to use for libations to his fellow-gods. Excellent too is his 'pity for—gold plate,' παρὰ προσδοκίαν for τῶν ἱκετῶν.

427. εἰσιόντες, 'coming on to the stage,' by the steps leading up to it from the orchestra. Meineke thinks the word corrupt. But this entrance of the chorus upon the stage is an important feature of comedy. It occurs, if I mistake not, in Ach. 732 and Equit. 149.

429. Cf. sup. 305.

430. τᾶλλα δ', i.e. quod superest, 'as for the rest.' So Aesch. Ag. 891, καὶ τᾶλλα, μὴ γυναικὸς ἐν τρόποις ἐμὲ ἄβρυνε. Or it may be construed with ὑπουργεῖν.

431. ὕπεχε, hold the flat vessel (patara) underneath, that wine may be poured in. Ach. 1063, ὕπεχ' ὧδε δεῦρο τοῦξά-λειπτρον, ὦ γύναι. So ὑπέχειν χάρα, viz. for a bribe, inf. 908.

432. φιαλοῦμεν. Bergk reads 'φιαλοῦμεν, as if the future of



σπονδὴ σπονδῇ

εὐφημέετε εὐφημέετε.

σπένδοντες εὐχόμεσθα τὴν νῦν ἡμέραν

435

Ἑλλησιν ἄρξαι πᾶσι πολλῶν κάγαθων,  
χῶστις προθύμως ξυλλάβοι τῶν σχοινίων,  
τοῦτον τὸν ἄνδρα μὴ λαβεῖν ποτ' ἀσπίδα.

#### ΧΟΡΟΣ.

μὰ Δι', ἀλλ' ἐν εἰρήνῃ διαγαγεῖν τὸν βίον,  
ἔχονθ' ἐταίραν καὶ σκαλεύοντ' ἄνθρακας.

440

ἐφάλλα. That this word once had the digamma, and thence an aspirated  $\iota$ , must be inferred from the name Ἐφιάλτης. Yet in Nub. 1299 we have ἐτιαλῶ, while in Vesp. 1348 we read οὐκ ἀποδόσεις οὐδὲ φαλῆς, where it seems, as here, to mean 'auspiciari.' Hesych. ἐφάλεν' ἐτεχειρῆσεν. Ἐφιάλτης ὁ ἐπιτηδῶν. The proper name therefore he derived from ἐτι and ἄλλεσθαι. He elsewhere has ἡφάλεν' ἐτεχειρῆσεν. Plat. Symp. p. 190 B, καὶ ὁ λέγει Ὅμηρος περὶ Ἐφιάλτου τε καὶ Ὀϊου, περὶ ἐκείνων λέγεται, τὸ εἰς τὸν οὐρανὸν ἀνάβασιν ἐτιχεῖν ποιῆν, ὡς ἐπιτηρομένῳ τοῖς θεοῖς. The phrase χεῖρας or δεσμὸν ἰάλλειν ἐπὶ τι is Homeric. In the present passage there is an evident pun on φάλη, and the sense must be 'that we may commence our work with good luck.'

434. Before a libation was made, there was a call for silence and religious attention to the ceremony. See inf. 1104. These two verses were assigned to Trygaeus by Bergk, instead of to Hermes. He is followed by Meineke and Dindorf. I am by no means sure that they are right; but it matters little to the sense, as Hermes and Trygaeus

have now made common cause.

435. Meineke and Bergk read εὐχόμεσθα with Brunek,—why, it is difficult to see. Trygaeus invites the chorus to join in the patriotic prayer. Cf. inf. 560.

437. ξυλλάβοι is manifestly better than ξυλλάβῃ, since it is attracted to the optative implied, μήποθ' οὗτος λάβοι. See sup. 32.—τῶν σχοινίων, sc. μέρος. The phrase λαβεῖν ἀσπίδα is technically used of taking the armature of a hoplite, as in Lysistr. 52. Soph. Aj. 1123, μέγ' ἂν τι κομτάσειας, ἀσπίδ' εἰ λάβοις. Thuc. iii. 27, οἱ δὲ ἐπειδὴ ἔλαβον δόξα, οὐκ ἠκρόντο ἐπὶ τῶν ἀρχόντων. The sense therefore is, 'that he may never be compelled to serve as a heavy-armed soldier.'

439. διαγαγεῖν Cobet for διάγειν. Others read διάξω. The aorist is more usual after verbs of praying, and is better suited to the preceding infinitives. Of course, the completion of life rather than the duration of it will thus be held in regard.

440. σκαλεύοντα &c. really means συνοικεύοντα, συγγυμνόμενον αὐτῷ. Ach. 1014, τὸ πῦρ ὑποσκάλευε, 'rake out the fire underneath,' i. e. poke it.

## ΤΡΥΤΑΙΟΣ.

ὅστις δὲ πόλεμον μᾶλλον εἶναι βούλεται,  
μηδέποτε παύσασθ' αὐτὸν, ὃ Διόνυσος ἀναξ,  
ἐκ τῶν ὀλεκράνων ἀκίδας ἐξαιρούμενον.

## ΧΟΡΟΣ.

κεῖ τις ἐπιθυμῶν ταξιαρχεῖν σοὶ φθονεῖ  
εἰς φῶς ἀνελθεῖν, ὃ πότνι, ἐν ταῖσιν μάχαις 445  
πάσχοι γε τοιαύθ' οἰάπερ Κλεώνυμος.

## ΤΡΥΤΑΙΟΣ.

κεῖ τις δορυξὸς ἢ κᾶπηλος ἀσπίδων,  
ἵν' ἐμπολᾷ βέλτιον, ἐπιθυμεῖ μαχῶν,  
ληφθεὶς ὑπὸ ληστῶν ἐσθλοὶ κριθὰς μόνας.

## ΧΟΡΟΣ.

κεῖ τις στρατηγεῖν βουλόμενος μὴ ξυλλάβοι, 450

442. παύσασθαι, sc. δός.—  
Διόνυσος, addressed to the priest,  
as sup. 267. 'May he never  
cease picking arrow-points out  
of his elbow-joints,' a facetious  
way of wishing him harm. He-  
sych. ὀλέκρανα· οἱ πηχεῖς, τὰ ἐπὶ  
τῶν ἀγκῶνων ὅστ' αἰ. καὶ ὀλέκρανες  
τὰ αὐτά. Photius, ὀλέκρανον·  
ἀγκῶν· οἷον τῆς ὠλένης κᾶρα ἢ  
κράνιον· τὸ ὅσ' αὐτὸν τοῦ ἀγκῶνος.  
The etymology here given may  
be correct, and the αἰ is said to  
be long.—Hesych. ἀκίδας· τοῦ  
βέλους τὰς ὀξέτητας.—ἀκίδες· τὰ  
σιδήρια τοῦ βέλους.

446. τοιαύτ' ἀπ' θ', Dind. and  
Meineke for τοιαύταθ' of the  
Venetian MS. Vulg. πάσχοι γε  
τοιαύθ', but the Ven. gives πά-  
σχοιτο. These variants shew the  
verse has been tampered with.  
Perhaps, πάσχοι τοιαύτα γ' οἰ-  
άπερ Κλ. Cf. inf. 452. This  
man was ridiculed for having  
thrown away his shield, though  
a huge burly fellow. See

Vesp. 19, 592. Ach. 88. Inf.  
673. Equit. 1372. Nub. 353,  
689. Av. 290, 1477—81.

447. δορυξός, a maker of  
spear-shafts. We might expect  
δορυξοῦς, like δορυσσοῦς, but inf.  
1260 the vocative is ὦ δορυξέ.  
The shop was called δορυξείον  
(Hesych.).

449. ληστῶν. From Ach.  
1977, 1188, it may be inferred  
that this name was given to the  
enemy who made raids (εἰσβο-  
λαί) into a neighbouring terri-  
tory to carry off, or destroy,  
corn and cattle.—κριθὰς μόνας,  
may he have nothing to eat but  
black barley-bread! Schol. ἀντὶ  
τοῦ μὴ εἶναι, ἀλλ' αὐτὰς τὰς  
κριθὰς.

450. The editors retain the  
vulg. ξυλλάβη. Though in point  
of grammar defensible, it should,  
in my judgment, give place to  
the optative. See sup. 437.  
The allusion perhaps is to Al-  
cibiades.

ἡ δοῦλος αὐτομολεῖν παρεσκευασμένος,  
ἐπὶ τοῦ τροχοῦ γ' ἔλκοιτο μαστιγούμενος·  
ἡμῖν δ' ἀγαθὰ γένοιτ'. ἡ παιών, ἡ.

ΤΡΥΤΑΙΟΣ.

ἄφελε τὸ παλεῖν, ἀλλ' ἡ μόνον λέγε.

ΧΟΡΟΣ.

ἡ ἡ τοῖνον, ἡ μόνον λέγω.

455

ΤΡΥΤΑΙΟΣ.

Ἐρμῇ, Χάρισιν, Ὠραισιν, Ἀφροδίτῃ, Πόθῳ.

ΧΟΡΟΣ.

Ἄρει δὲ μῆ.

ΤΡΥΤΑΙΟΣ.

μῆ.

ΧΟΡΟΣ.

μηδ' Ἐνναλίῳ γε.

ΤΡΥΤΑΙΟΣ.

μῆ.

ΧΟΡΟΣ.

ὑπότεινε δὴ πᾶς, καὶ κατάγε τοῖσιν κάλῳς.

451. αὐτομολεῖν. The desertion of slaves to the side of the enemy, on the least provocation, was one of the grave evils of the war. It is alluded to in Nub. 7, and Equit. 26.

454. τὸ παλεῖν. Perhaps τὸ παιών, or παιών. The supposed reference to ἰσθαι in ἡ παιών (a form of invocation of Apollo) is contrasted with the meaning 'strike' in παλεῖν. The dialogue 453—6 is perhaps better arranged between Trygaeus and the chorus in Meineke's and Bergk's editions than in Dindorf's, who retains the vulgate *ut sup.* So also Mr Rogers and Mr Green. But here again, as all are of one mind, the argument is not materially affected.

456. Ἐρμῇ. He is put first, not only in compliment, but as the god of good luck, as well as the patron and supporter of the present adventure.—μῆ, i. e. λέγωμεν rather than λέγε, because the μῆ that follows in assent must refer to the plural. Commonly, with a question, Ἄρει δὲ μῆ; and μηδ' Ἐνναλίῳ γε; I have followed Bergk and Meineke. In Homeric language, Ἄρης is the Trojan, Ἐννάλιος the Grecian, god of war. Here there is a joke on distinguishing persons so essentially the same in their attributes.

458. The ropes are now fixed, and the parties arranged for the tug — not of war, but of peace. As far as we can judge

ΕΡΜΗΣ.

ὦ εἰα.

στρ.

ΧΟΡΟΣ.

εἰα μάλα.

460

ΕΡΜΗΣ.

ὦ εἰα.

ΧΟΡΟΣ.

ἔτι μάλα.

ΕΡΜΗΣ.

ὦ εἰα, ὦ εἰα.

ΤΡΥΓΑΙΟΣ.

ἀλλ' οὐχ ἔλκουσ' ἄνδρες ὁμοίως.  
οὐ ξυλλήψεσθ' ; οἱ' ὀγκύλλεσθ'·  
οἰμώξεσθ' οἱ Βοιωτοί.

465

from the description, Trygaeus and Hermes from above give directions to the chorus who are on the stage. Ropes have been fastened to a wooden statue representing the goddess, and this is to be pulled up through the *ἀνακίσμα* or trap-door on the stage, the stones having been in part removed by the men with their mattocks. As the statue rises, two living persons, representing *Ὀπάρα* and *Θεωρία*, come up along with her, probably merely to hold the statue erect; for though the three are mutes, a good deal of the acting is done in direct reference to them. Something like this is the figure of Prometheus, a great wooden giant, attended by *Κρόνος* and *Βία*, in the Prometheus Vincetus. The hauling is accompanied with nautical cries, 'yo ho!' &c., and the men are so arranged as to represent political parties, the pulling and counter-pulling having a significance in respect of the supposed

sympathies or antipathies of the nations engaged in the work.

*ib.* *ὑποκρίνειν* probably refers to the attitude of one who throws back his weight on a rope, and so pulls it *underneath*, or with his body beneath it. Mr Green, who does not think Peace was pulled up from the stage, supposes a *downward* hauling of a rope passed over a pulley above.—*κάραγε*, a nautical phrase, 'pull her ashore with your cables.'

465. οὐ ξυλλήψεσθε, 'lend a hand, there, I say, you Boeotians!' Like the Megarians, they seem (though this is nowhere, I believe, expressly mentioned) to have been excluded from the Attic market (inf. 1003), and so to have cherished a spite against Athens. Their continued hostility however was notorious. See Thuc. v. 17, 2, where the Boeotians and Megarians refuse to vote with the Lacedaemonians on the question of peace with Athens. And *ibid.* 31, 6, they both hold

σπονδὴ σπονδὴ·

εὐφημεῖτε εὐφημεῖτε.

σπένδοντες εὐχόμεσθα τὴν νῦν ἡμέραν

435

Ἑλλησιν ἄρξαι πᾶσι πολλῶν κάγαθῶν,

χῶστις προθύμως ξυλλάβοι τῶν σχοινίων,

τοῦτον τὸν ἄνδρα μὴ λαβεῖν ποτ' ἀσπίδα.

#### ΧΟΡΟΣ.

μὰ Δί', ἀλλ' ἐν εἰρήνῃ διαγαγεῖν τὸν βίον,

ἔχουθ' ἔταιραν καὶ σκαλεύοντ' ἀνθρακας.

440

ἐφιάλλω. That this word once had the digamma, and thence an aspirated  $\iota$ , must be inferred from the name Ἐφιάλτης. Yet in Nub. 1299 we have ἐπιαιῶ, while in Vesp. 1348 we read οὐκ ἀποδώσεις οὐδὲ φιαλεῖς, where it seems, as here, to mean 'auspicari.' Hesych. ἐφιάλεν· ἐπεχειρῆσεν. Ἐφιάλτης· ὁ ἐπιπηδῶν. The proper name therefore he derived from ἐπι and ἄλλεσθαι. He elsewhere has ἡφιάλεν· ἐπεχειρῆσεν. Plat. Symp. p. 190 B, καὶ ὁ λέγει Ὅμηρος περὶ Ἐφιάλτου τε καὶ ὤτου, περὶ ἐκείνων λέγεται, τὸ εἰς τὸν οὐρανὸν ἀνάβασιν ἐπιχειρεῖν ποιεῖν, ὡς ἐπιθησομένων τοῖς θεοῖς. The phrase χεῖρας or δεσμὸν ἰάλλειν ἐπὶ τι is Homeric. In the present passage there is an evident pun on φιάλη, and the sense must be 'that we may commence our work with good luck.'

434. Before a libation was made, there was a call for silence and religious attention to the ceremony. See inf. 1104. These two verses were assigned to Trygaeus by Bergk, instead of to Hermes. He is followed by Meineke and Dindorf. I am by no means sure that they are right; but it matters little to the sense, as Hermes and Trygaeus

have now made common cause.

435. Meineke and Bergk read εὐχόμεσθα with Brunck,—why, it is difficult to see. Trygaeus invites the chorus to join in the patriotic prayer. Cf. inf. 560.

437. ξυλλάβοι is manifestly better than ξυλλάβῃ, since it is attracted to the optative implied, μήποθ' οὗτος λάβοι. See sup. 32.—τῶν σχοινίων, sc. μέρος. The phrase λαβεῖν ἀσπίδα is technically used of taking the armature of a hoplite, as in Lysistr. 52. Soph. Aj. 1123, μέγ' ἂν τι κομπάσεις, ἀσπίδ' εἰ λάβῃς. Thuc. III. 27, οἱ δὲ ἐπειδὴ ἔλαβον ὄπλα, οὐκ ἠκρόντο ἐπὶ τῶν ἀρχόντων. The sense therefore is, 'that he may never be compelled to serve as a heavy-armed soldier.'

439. διαγαγεῖν Cobet for διάγειν. Others read διάξειν. The aorist is more usual after verbs of praying, and is better suited to the preceding infinitives. Of course, the completion of life rather than the duration of it will thus be held in regard.

440. σκαλεύοντα &c. really means συνοικούντα, συγγνώμενον αὐτῇ. Ach. 1014, τὸ πῦρ ὑποσκάλευε, 'rake out the fire underneath,' i. e. poke it.

## ΕΡΜΗΣ.

οὐδ' οὔδε γ' εἰλκον οὐδὲν ἀργεῖοι πάλαι 475  
 ἀλλ' ἣ κατεγέλων τῶν ταλαιπωρουμένων,  
 καὶ ταῦτα διχόθεν μισθοφοροῦντες ἄλφιτα.

## ΤΡΥΓΑΙΟΣ.

ἀλλ' οἱ Λάκωνες, ὦγάθ', ἔλκουσ' ἀνδρικῶς.

## ΧΟΡΟΣ.

ἀρ' οἶσθ' ; ὅσοι γ' αὐτῶν ἔχονται τοῦ ξύλου,  
 μόνου προθυμοῦντ'· ἀλλ' ὁ χαλκεὺς οὐκ ἐγὼ. 480

shield. See Ach. 582, ἀλλ' ἀπιβολῶ σ' ἀπένεγκέ μοι τῇ μορμόνῃ.

475, 6. If the reading ἀλλ' ἦ is right, εἰλκον is used *παρὰ προσδοκίαν* for ἐποίουν. 'They have long been—pulling (i.e. doing) nothing but laughing at those who have to bear all the hard work.' Perhaps however we should place a colon at *πάλαι*, and read ἀλλ' ἦ with an interrogation. 'Can it be that they have only been laughing?' &c. The insincerity of the Argives, who were always halting between the two sides, *ἐπαμφοτερίζοντες*, and 'getting meal from both,' i. e. sending mercenaries to either, is pointedly satirized. So Tacitus says of the chiefs of the Sarmatae, Ann. vi. 33, 'utrimque donis acceptis, more gentico, diversa induere.' A law *μη διχόθεν μισθοφορεῖν* is cited from Dem. in Timocr. p. 739. There is great wit in the irony *καὶ ταῦτα*, κ.τ.λ. 'and that too *though* they get double pay;' this being the real reason for their holding back.

478. Λάκωνες. One of the principal parties, he says, is

willing enough for peace. On the allies and the subordinate states rests the real blame of the war.

479, 80. Bergk assigns this couplet to Hermes, and 481—3 to Trygaeus. (In the mss. the latter are given to the chorus.) It is rather hard to decide; but I incline to think he is right. Meineke and Dindorf, however, retain the arrangement given above. A doubt is now thrown on the reality of the Laconian efforts. Those only, it is urged, who were taken prisoners at Sphacteria are eager for the peace; only they are in bonds and helpless to work. Schol. *ὅτι ἐδέδεκτο καὶ περιέκειντο αὐτοῖς πίδααι*. The phrase *ἔχειν τοῦ ξύλου*, 'to have hold of,' or 'to be fast in the wood,' is a somewhat strange one. Mr Green inclines to render it, "those who are connected with the prison-pillory," i. e. the kinsmen of the prisoners, who, he observes on the authority of Thucyd. v. 15, were of the highest class and the noblest families. And he thinks ὁ χαλκεὺς may mean, by the antithetical sense, the party who

## ΕΡΜΗΣ.

εἶα νῦν, εἶα ὦ.

## ΤΡΥΤΑΙΟΣ.

ἀλλ' ἄγετον, ξυνεφέλκετε καὶ σφῶ.

## ΧΟΡΟΣ.

οὔκουν ἔλκω κάξαρτῶμαι  
κάπεμπίπτω καὶ σπουδάζω;

470

## ΕΡΜΗΣ.

πῶς οὖν οὐ χωρεῖ τοῦργον;

## ΤΡΥΤΑΙΟΣ.

ὦ. Λάμαχ' ἀδικεῖς ἐμποδῶν καθήμενος.  
οὐδὲν δεόμεθ', ὠνθρώπε, τῆς σῆς μορμόνος.

out against joining the Argive alliance, on the ground that the Lacedaemonian polity was more in accordance with their own oligarchical sympathies.—*δγκάλ-λυσθαι* is to puff and pant, to make a fuss over pretended exertion, *δγκος* meaning the puffing out of the cheeks, *φύσημα*, Hesych., who explains the verb by *ὕψανχεῖν*, καὶ *ἐπαίρεσθαι*, καὶ *δγκον περιβεβλήσθαι*.

467. I have given the words *εἶα νῦν*, *εἶα ὦ*, to Hermes, as above, 463. In the editions, *εἶα ὦ* is given to Trygaeus. I have also assigned to Trygaeus, instead of to the chorus, ἀλλ' ἄγετον, &c., and to the chorus instead of to Trygaeus οὔκουν ἔλκω &c., 470. Trygaeus is still above (he does not descend till inf. 725), and only commands and superintends, but takes no hand in the actual work, which is done on the stage by the chorus. It is clear therefore that he could not be said *ἔλκεω*. To accept the explanation of the Schol. would involve great scenic difficulties, ὁ χορὸς πρὸς

τὸν Ἑρμῆν καὶ τὸν Τρυγαῖον (*τοῦτό φησι*). Mr Green too thinks that σφῶ is addressed by the chorus to Hermes and Trygaeus, and that the latter replies he is hanging on and straining with all his weight and efforts. In the reading of the present verse (469) I have followed Bergk. Meineke reads ἀλλ' ἄγετον νῦν ἔλκετε καὶ σφῶ. Dindorf retains the vulg. ἀλλ' ἄγεθ' ἔλκετον \*\*\* καὶ σφῶ. I think καὶ σφῶ refers to two persons who are expressly pointed at, representing a Boeotian and a Megarian.

472. πῶς οὖν. This verse I have given to Hermes instead of to the chorus, to which the later editors assign it, against the mss. and scholia. He pretends to wonder why the work does not advance, and then Trygaeus, from his elevated position sees, or pretends to see, Lamachus in the theatre, and charges him with being the real ringleader of the war-party.

474. μορμόνος, a joke on Γοργόνες, the device on the

## ΕΡΜΗΣ.

οὐδ' οἶδε γ' εἰλκον οὐδὲν ἀργεῖοι πάλαι 475  
 ἀλλ' ἣ κατεγέλων τῶν τάλαιπαρουμένων,  
 καὶ ταῦτα διχόθεν μισθοφοροῦντες ἄλφιστα.

## ΤΡΥΤΑΙΟΣ.

ἀλλ' οἱ Λάκωνες, ᾧγάθ', ἔλκουσ' ἀνδρικῶς.

## ΧΟΡΟΣ.

ἀρ' οἶσθ' ; ὅσοι γ' αὐτῶν ἔχονται τοῦ ξύλου,  
 μόνοι προθυμοῦντ'· ἀλλ' ὁ χαλκεὺς οὐκ ἐγὼ 480

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## ΕΡΜΗΣ.

οὐδ' οἱ Μεγαρῆς δρῶσ' οὐδέν· ἔλκουσιν δ' ὅμως  
γλισχρότατα σαρκάζοντες ὥσπερ κυνίδια,  
ὑπὸ τοῦ γε λιμοῦ νῆ Δί' ἐξολωλότες.

## ΤΡΥΓΑΙΟΣ.

οὐδὲν ποιούμεν, ὦνδρες, ἀλλ' ὁμοθυμαδὸν  
ἄπασιν ἡμῖν αὖθις ἀντιληπτέον.

485

## ΕΡΜΗΣ.

ὦν εἶα.

ἀντ.

## ΤΡΥΓΑΙΟΣ.

εἶα μάλα.

## ΕΡΜΗΣ.

ὦ εἶα.

## ΤΡΥΓΑΙΟΣ.

[εἶα] νῆ Δία.

## ΕΡΜΗΣ.

μικρόν γε κινούμεν.

490

## ΤΡΥΓΑΙΟΣ.

οὐκουν δεινὸν \* \* \* \*

τοὺς μὲν τείνειν, τοὺς δ' ἀντισπᾶν;

would still leave the prisoners in bonds. The former part of the explanation is, I think, a little far-fetched. With regard to *ἐχεσθαι ξύλου*, 'to be fast to the wood,' we may well compare Pind. Pyth. iv. 244, where it is said of the golden fleece, held fast in the mouth of a snake, that *δράκοντος ἐχέτο λαβροτατᾶν γενύων*. There is probably a double meaning, by which the trades of peace and war are also contrasted, as inf. 1200 seqq.—*ἀρ' οἶσθα* is *nonne vides?* οὐχ ὁρᾷς;

481. *δρῶσ' οὐδέν*, do nothing effective. They are so incensed against Athens that they do not

really wish her to have peace. 'Yet they pull' (he adds, viz. from a necessity rather than goodwill) 'with a hungry grin, like dogs over a bone, starved out, poor devils! by the famine,' i.e. consequent on their exclusion from the market. See Ach. 751, *πῶς ἐχέτε*; MET. *διαπεινᾶμες ἀεὶ ποτὶ τὸ πῦρ*. Hesych. *σαρκάζων μετὰ πικρίας γελῶν*.

484, 5. Bergk gives this couplet to the chorus, rightly, perhaps. 'If we want peace, we must lay hold once again, and pull all together with unanimity.' Hesych. *ὁμοθυμαδόν· ὁμοῦ ὁμοψύχως*.

πληγὰς λήψεσθ', ὦργειοι.

ΕΡΜΗΣ.

εἶα νῦν, εἶα ὦ.

495

ΧΟΡΟΣ.

ὥς κακόνιοι τινές εἰσιν ἐν ἡμῖν.

ΤΡΥΓΑΙΟΣ.

ὑμεῖς μὲν γ' οὖν οἱ κιττῶντες  
τῆς εἰρήνης σπᾶτ' ἀνδρείως.

ΧΟΡΟΣ.

ἄλλ' εἴς' οἱ κωλύουσιν.

ΕΡΜΗΣ.

ἄνδρες Μεγαρήs, οὐκ ἐς κόρακας ἐρρήσετε;

500

μισεῖ γὰρ ὑμᾶς ἡ θεὸς μεμνημένη·

πρῶτοι γὰρ αὐτὴν τοῖς σκορόδοις ἠλείψατε.

καὶ τοῖς Ἀθηναίοισι παύσασθαι λέγω

493. The Argives again (475) are the double dealers. He speaks of them as slaves working under threat of the lash. After *δενὸν* a *lacuna* is marked in the editions, though nothing is wanted to the sense; but the verse is thought to be antistrophic to 464. Bergk conjectures *οἴκουρ* *δενὸν* *δῆτα* *τόδ'*, *ὕμῶν*, &c. I think it is very doubtful if 486—499 are really more than the same exclamations repeated from 459 seqq. The intervening dialogues, mostly of spondaic anapaests, may have no necessary metrical correspondence. In fact, to assume this involves several serious changes both in the readings and in the persons prefixed.

495. Here, as sup. 467, I

have given the words *εἶα ὦ* to Hermes instead of to Trygaeus.

497. οἱ *κιττῶντες*, who are really longing for the peace. Properly, *κιτᾶν* is used of the longings of women in pregnancy.

501. ἡ *θεὸς*, sc. *Εἰρήνη*. In Ach. 526 the poet attributes to the conduct of the Megarians the first jealousies that led to the outbreak of the war. He uses the same metaphor from the garlick, which was regarded as an irritant, and therefore mixed with the food of fighting-cocks. Probably *ἀλείφειν* refers to the blistering or smarting effects of the juice of garlick; and hence the phrase to flog with garlick or squills (Ran. 611).

ΕΡΜΗΣ.

οὐδ' οἱ Μεγαρῆς δρῶσ' οὐδέν· ἔλκουσιν δ' ὅμας  
 γλισχρότατα σαρκάζοντες ὥσπερ κυνίδια,  
 ὑπὸ τοῦ γε λιμοῦ νῆ Δί' ἐξολωλότες.

ΤΡΥΤΑΙΟΣ.

οὐδέν ποιούμεν, ὦνδρες, ἀλλ' ὁμοθυμαδὸν  
 ἅπασιν ἡμῖν αὖθις ἀντιληπτέον.

485

ΕΡΜΗΣ.

ὦν εἶα.

ἀντ.

ΤΡΥΤΑΙΟΣ.

εἶα μάλα.

ΕΡΜΗΣ.

ὦ εἶα.

ΤΡΥΤΑΙΟΣ.

[εἶα] νῆ Δία.

ΕΡΜΗΣ.

μικρόν γε κινούμεν.

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οὐκουν δεινὸν \* \* \* \*

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would still leave the prisoners in bonds. The former part of the explanation is, I think, a little far-fetched. With regard to *ἔχασθαι ξύλον*, 'to be fast to the wood,' we may well compare Pind. Pyth. iv. 244, where it is said of the golden fleece, held fast in the mouth of a snake, that *δράκοντος ἔχετο λαβροτατᾶν γενύων*. There is probably a double meaning, by which the trades of peace and war are also contrasted, as inf. 1200 seqq.—*ἄρ' οἶσθα* is *nonne vidēs?* οὐχ ὁρᾷς;

481. *δρῶσ' οὐδέν*, do nothing effective. They are so incensed against Athens that they do not

really wish her to have peace. 'Yet they pull' (he adds, viz. from a necessity rather than goodwill) 'with a hungry grin, like dogs over a bone, starved out, poor devils! by the famine,' i.e. consequent on their exclusion from the market. See Ach. 751, *πῶς ἔχετε*; MEΓ. *διαπεινάμεες ἀεὶ ποττὸ πύρ*. Hesych. *σαρκάζων* μετὰ πικρίας γελῶν.

484, 5. Bergk gives this couplet to the chorus, rightly, perhaps. 'If we want peace, we must lay hold once again, and pull all together with unanimity.' Hesych. *ὁμοθυμαδόν* ὁμοῦ ὁμοψύχως.

πληγὰς λήψεσθ', ὠργεῖοι.

ΕΡΜΗΣ.

εἶα νῦν, εἶα ὦ.

495

ΧΟΡΟΣ.

ὥς κακόνοι τινές εἰσιν ἐν ἡμῖν.

ΤΡΥΓΑΙΟΣ.

ὕμεῖς μὲν γ' οὖν οἱ κιττῶντες  
τῆς εἰρήνης σπᾶτ' ἀνδρείως.

ΧΟΡΟΣ.

ἀλλ' εἶσ' οἱ κωλύουσιν.

ΕΡΜΗΣ.

ἄνδρες Μεγαρῆς, οὐκ ἐς κόρακας ἐρρήσετε; 500  
μισεῖ γὰρ ὑμᾶς ἡ θεὸς μεμνημένη·  
πρῶτοι γὰρ αὐτὴν τοῖς σκορόδοις ἠλείψατε.  
καὶ τοῖς Ἀθηναίοισι παύσασθαι λέγω

493. The Argives again (475) are the double dealers. He speaks of them as slaves working under threat of the lash. After *δεινὸν* a *lacuna* is marked in the editions, though nothing is wanted to the sense; but the verse is thought to be antistrophic to 464. Bergk conjectures *οὐκ οὖν δεινὸν δῆτα τόδ', ὕμῶν*, &c. I think it is very doubtful if 486—499 are really more than the same exclamations repeated from 459 seqq. The intervening dialogues, mostly of spondaic anapaests, may have no necessary metrical correspondence. In fact, to assume this involves several serious changes both in the readings and in the persons prefixed.

495. Here, as sup. 467, I

have given the words *εἶα ὦ* to Hermes instead of to Trygaeus.

497. οἱ κιττῶντες, who are really longing for the peace. Properly, *κιττᾶν* is used of the longings of women in pregnancy.

501. ἡ θεός, sc. *Εἰρήνη*. In Ach. 526 the poet attributes to the conduct of the Megarians the first jealousies that led to the outbreak of the war. He uses the same metaphor from the garlick, which was regarded as an irritant, and therefore mixed with the food of fighting-cocks. Probably *ἀλείφειν* refers to the blistering or smarting effects of the juice of garlick; and hence the phrase to flog with garlick or squills (Ran. 621).

έντεῦθεν ἐχομένοις ὅθεν νῦν ἔλκετε  
οὐδὲν γὰρ ἄλλο δρᾶτε πλὴν δικάζετε.  
ἀλλ' εἴπερ ἐπιθυμεῖτε τήνδ' ἐξελκύσαι,  
πρὸς τὴν θάλατταν ὀλίγου ὑποχωρήσατε.

505

ΧΟΡΟΣ.

ἄγ', ὦνδρες, αὐτοὶ δὴ μόνοι λαβώμεθ' οἱ γεωργοί.

ΕΡΜΗΣ.

χωρεῖ γέ τοι τὸ πρᾶγμα πολλῷ μᾶλλον, ὦνδρες, ὤμιν.

ΧΟΡΟΣ.

χωρεῖν τὸ πρᾶγμά φησιν· ἀλλὰ πᾶς ἀνὴρ προθυμοῦ.

ΤΡΥΤΑΙΟΣ.

οἷ τοι γεωργοὶ τοῦργον ἐξέλκουσι, κἄλλος οὐδεὶς.

ΧΟΡΟΣ.

ἄγε νυν, ἄγε πᾶς

512

504. ἐντεῦθεν ἐχομένοις, τοῦ μὴ θέλειν τὴν εἰρήνην, taking hold of the rope (or part of the rope) you are now pulling from. He means, as the context shews, that the τὸ φιλόδικον of the Athenians, and their abominable informers, *συκόφανται*, were one cause of constant vexation and complaint. See especially Ach. 519, Av. 41, 109. This passage throws considerable light on the real object of the 'Wasps.' It was to satirize a system productive of so little social good, and so much political misunderstanding and ill-feeling.

507. πρὸς τὴν θάλατταν. As the sea was visible from the stage, we may suppose that Trygaeus points in that direction. His real meaning is, that Athens had better attend more to her fleet, and less to her law-courts. But he pretends to shew them a position on the stage from

which the tugging would be more effective. The Scholiasts evidently found a comma after *θάλατταν*, and explain *ὑποχωρήσατε* by itself. Their comments are obscure. I think the clause *τοῦτέστι πρὸς τὸ ναυμαχεῖν* should be read as a distinct scholium, and indeed the only one that gives the right interpretation. Hermes seems to say, that the best way of securing peace will be to shew strength on the sea, i. e. a superiority over Sparta which that state could not hope to contend with. Cf. Thuc. vi. 17, οἱ πατέρες ἡμῶν—τὴν ἀρχὴν ἐκτίσαντο οὐκ ἄλλω τινι ἢ τῇ περιουσίᾳ τοῦ ναυτικοῦ ἰσχύοντες.

508. αὐτοὶ οἱ γεωργοί. The farmers, after all, and none but they, are the true and hearty friends of peace. Euripides well knew this, in his eulogy of the *αὐτουργοί* in more than one passage.

καὶ μὴν ὁμοῦ ὅστιν ἦδη.  
 μὴ νῦν ἀνώμεν, ἀλλ' ἐπεν-  
 τεύωμεν ἀνδρικώτερον.  
 ἦδη ὅτι τοῦτ' ἐκέينو,  
 ὦ εἰα νῦν, ὦ εἰα πᾶς.  
 ὦ εἰα, εἰα, εἰα, εἰα, εἰα, εἰα.  
 ὦ εἰα, εἰα, εἰα, εἰα, εἰα πᾶς.

515

## ΤΡΥΓΑΙΟΣ.

ὦ πότνια βοτρυνόδωρε, τί προσείπω σ' ἔπος; 520  
 πόθεν ἂν λάβοιμι ῥῆμα μυριάμορον  
 ὅτῳ προσείπω σ'; οὐ γὰρ εἶχον οἴκοθεν.  
 ὦ χαῖρ' Ὀπώρα, καὶ σὺ δ', ὦ Θεωρία.  
 οἶον δ' ἔχεις τὸ πρόσωπον, ὦ Θεωρία  
 οἶον δὲ πνεῖς, ὥς ἦδὲ κατὰ τῆς καρδίας, 525

513. ὁμοῦ ἔστιν, she is all but with us now. Hesych. σχεδόν, ἔγγυς ἔστιν.

516. I have placed a comma instead of a full stop at ἐκέينو, the sense being, 'Now for ye ho! again.'

520. The figure of Peace suddenly rises on the stage through the ἀνατίεσμα, held up on each side by a mute. See sup. on 458. Trygaeus, still aloft, hails the advent of the goddess with an enthusiastic greeting, and in language derived from his own profession of a vintner and vine-dresser. A 'ten-thousand-gallon speech' refers to the πίθοι or large open crocks in which the wine was stored before it was racked off into the amphorae. Schol. μυρία κέρματα χωρήσθαι δυνάμενον.

522. οὐ γὰρ εἶχον, 'it is long since I have had one at home'; lit. 'I was not able to get one from home.' While he is talk-

ing of ἔπος, 'a complimentary address,' he is thinking in fact of his amphorae. Mr Green compares τριχόλινκον ἔπος, Vesp. 481. This alludes to the destruction caused by the hostile inroads, inf. 613. Ach. 987. For the imperfect compare Vesp. 855, ἐγὼ γὰρ εἶχον τοῦσδε τοὺς ἀρυστήλους.

525. οἶον πνεῖς, sc. ὦ Ὀπώρα. 'How nice you do smell, how fragrant to (lit. down or over) our hearts! Most sweet, as of freedom from service and savoury essence.' The fragrant smell of the must, the bouquet, or ἀνθος, is alluded to. Lysist. 206, καὶ μὲν ποτὶδδαι γ' ἄδδ, καὶ τὸν Κόσσορα. It is surely a perverse judgment of Hamaker (ap. Meinek.) to attribute 523—6 to an 'imperitus scriba lacunae explendae causa.' Cf. Vesp. 6, ἐπεὶ καθ' αὐτοῦ γέ μου κατὰ τῶν κόραιν ὕπνου τι καταχέεται γλυκύ. The regular Attic idiom is ἦδδ

γλυκύτατον, ὥσπερ ἀστρατείας καὶ μύρου.

ΕΡΜΗΣ.

μῶν οὖν ὅμοιον καὶ γυλίου στρατιωτικοῦ;

ΤΡΥΤΑΙΟΣ.

ἀπέπτυσ' ἐχθροῦ φωτὸς ἐχθιστον πλέκος.

τοῦ μὲν γὰρ ὄζει κρομμοξερυγμίας,

ταύτης δ' ὀπώρας, ὑποδοχῆς, Διονυσίων,

530

αὐλῶν, τραγῳδῶν, Σοφοκλέους μελῶν, κιχλῶν,

ἐπύλλων Εὐριπίδου,

ΕΡΜΗΣ.

κλαύσάρα σὺ

ταύτης καταψευδόμενος· οὐ γὰρ ἦδεται

αὕτη ποιητῇ ῥηματίων δικανικῶν.

or ἡδιστον ὀζειν or πνέειν τιως, sometimes with a second genitive of the part that receives the smell, as τῶν ἱματίων ὀήσκει δεξιότητος, Vesp. 1060, and inf. 529. Aesch. Ag. 1310, τόδ' ὀζει θυμάτων ἐφεστίων.

527. ὅμοιον καὶ, κ.τ.λ. 'It isn't like the smell of a soldier's wallet, is it?' The γύλιος was a long-shaped wicker-basket (πλέκος, inf. 528), or case for carrying the σιτί' ἡμερῶν τριῶν. See inf. 789. As stale salt fish, τῶν ριχῶν σαπρῶν, Ach. 1101, was one article of military diet, the smell of these wallets was the reverse of pleasant. Hesych. γύλιος· ἀργεῖον ὀδοιπορικὸν εἰς ἀπόθεσιν τῶν ἀναγκαίων, ὃ ἐχρῶντο οἱ στρατιῶται.

528. Schol. ἔστιν Εὐριπίδου ἐκ Τηλέφου ἢ Τληπολέμου. Hesych. πλέκος· πλέγμα.

529—30. τοῦ μὲν, viz. the γυλίου. 'The one smells of heartburn from eating onions, the other of vintage, hospitality, and Dionysia.' For the compound (the correction of Dobree for κρομμοξερυγμίας) compare

ὀξάλην, Vesp. 331. The student will be careful not to combine ταύτης ὀπώρας.

531. μελῶν, choral odes. Like the ῥήσεις recited at banquets (Nub. 1364), so the odes of the great tragic composers were probably recited to the αἰόλοι at private parties; as the Romans of the Empire had their *lyristae* (Plin. Ep. i. 15). To these ῥήσεις the ἐπύλλια or 'verselets' of Euripides allude. The contrast between the praise of Sophocles and the disparagement of Euripides is noticed by the Schol.—For τραγῳδῶν Meineke reads τραγωδῶν after Bergk, who however retains in his text the vulgar.

534. This famous description of Euripides, as 'a composer in technical law-terms,' has reference not only to his many rhetorical displays, ἐπιδείξεις (e.g. such as the arguments between Jason and Medea, Admetus and Pheres), but to the frequent use he makes of terms borrowed from the pleaders and the speakers on the bema at the assem-

## ΤΡΥΤΑΙΟΣ.

κιττού, τρυγοίπου, προβατίων βληχωμένων, 535  
 κόλπου γυναικῶν διατρεχουσῶν εἰς ἄγρὸν,  
 δούλης μεθουούσης, ἀνατετραμμένου χοῦς,  
 ἄλλων τε πολλῶν κάγαθῶν.

## ΕΡΜΗΣ.

ἴθι νυν, ἄθρε  
 οἶον πρὸς ἀλλήλας λαλοῦσιν αἱ πόλεις,  
 διαλλαγεῖσθαι καὶ γελῶσιν ἄσμεναι,  
 καὶ ταῦτα δαιμονίως ὑπωπιασμένοι  
 ἀπαξάσασθαι καὶ κυάθους προσκείμεναι.



540

blies. (I have given some examples at p. xviii. of the Preface to Vol. II. of Euripides.) It would be a mistake to infer from this passage that the goddess disliked Euripides as one of the War party. He regularly and consistently advocated peace. See Pref. to Eurip. Vol. I. p. xvi—xxi. (ed. 2).

535. 'κιττού, the ivy sacred to Dionysus.—τρυγοίπου, the wine-strainer, for the first clearing of the wine from the lees.—κόλπου γυναικῶν, compare Ach. 273, and for ἄν. χοῦς, the turned-up and emptied pot at the feast of the Χόες, *ibid.* 1202. If the editors had thought of the former passage, they would hardly have proposed κώμου for κόλπου, or κώλη (Bergk), or (Meineke) placed a comma after κόλπου. See also Ran. 412. The Schol. explains κόλπου of 'the lap' of women carrying dough or flowers. It is enough, perhaps, for the picture of Peace, to understand the fluttering folds of the women's dress seen in the fields, πρόσθερνοι στολμοὶ πέπλων, Aesch. Cho. 27, or even the folded

apron, as we should call it, for carrying any light produce.

538 seqq. Hermes and Trygaeus, still aloft, take a bird's-eye view of the people in the theatre, and pretend to criticise them as a general panhellenic congress.

541. καὶ ταῦτα, κ.τ.λ. 'and that too though they have been terribly punished about the eyes, and have cupping-glasses applied to them.' The injuries from the war are compared to black eyes received in boxing. The Greek way of treating the injury was to apply cupping-glasses, or (what was quite as useful) half gourds. A person so adorned was said *λημῶν κολυκύνταις*, Nub. 327. Cf. Lysist. 443, εἰτάρᾳ τῇ τὴν Φωσφόρον τὴν χεῖρ' ἄκραν ταύτη προσόλσεις, κύαθον αἰτῆσεις τάχα. The old reading *κυάθους* was corrected by Cobet. I had made the correction independently many years ago, from Eur. Suppl. 716, ὁμοῦ τραχηλοῦς κάπικείμενον κᾶρα κυνέας θερίζων, 'lopping off heads with helmets upon them.'



## ΤΡΥΓΑΙΟΣ.

νῆ Δί' ἡ γὰρ σφύρα λαμπρὸν ἦν ἄρ' ἐξωπλισμένη,  
 αἶ τε θρίνακες διαστίλβουσι πρὸς τὸν ἥλιον, 567  
 ἡ καλῶς αὐτῶν ἀπαλλάξειεν ἂν μετόρχιον.  
 ὥστ' ἔγωγ' ἤδη 'πιθυμῶ καὐτὸς ἐλθεῖν εἰς ἀγρόν  
 καὶ τριαινοῦν τῇ δικέλλῃ διὰ χρόνου τὸ γήδιον.  
 ἀλλ' ἀναμνησθέντες, ὦνδρες, 571  
 τῆς διαίτης τῆς παλαιᾶς,  
 ἦν παρεῖχ' αὕτη ποθ' ἡμῖν,  
 τῶν τε παλασίων ἐκείνων,  
 τῶν τε σύκων, τῶν τε μύρτων, 575  
 τῆς τρυγός τε τῆς γλυκείας,

πολλὰς καὶ πυκνὰς. — γοργόν, 'smart,' 'startling to the sight'; the same as *Gorgon* and *gorgeous*. Construe, πυκνὸν ὡς μάζα, καὶ γοργὸν ὡς πανδασία. Eur. Andr. 1123, γοργὸς ὀπλίτης ἰδεῖν. Suppl. 322, γοργὸν ἀναβλέπειν.

566. νῆ Δία. 'Yes, indeed, for, after all, the clod-crusher shows in bright array, and the three-pronged forks glitter in the sun.'—σφύρα, Schol. ἡ βωλοκοπούσι. The Schol. explains θρίνακες by τὰ πτύα, ἐργαλεῖον ᾧ ἀποχωρίζουσι τῶν σπερμάτων τὰ ἄχυρα, i.e. the winnowing-shovel. Hesych. θρίναξ· πτύον σίτου· ἡ τρίαυα. But Photius has θρίναξ· ὄργανον γεωργικὸν ὀδοιτικόν. Virg. Georg. i. 46, 'sulco attritus splendescere vomer.'—ἦν δῖα, sup. 22, 'after all, the hammer was not so dull and rusty from disuse as we feared.' Again the metaphor is from the gleaming helm and shield of a hoplite.

568. ἀπαλλάξειεν, in a neuter sense, 'is likely to turn out well from them,' i.e. from their hands. They will hoe the vines

well, he says, and leave the rows between them (μετόρχια) clean and neat. Aesch. Ag. 1288, οἱ δ' εἶχον πόλιν, οὕτως ἀπαλλάσσουσιν ἐν θεῶν κρίσει.

569. καὶ αὐτὸς. A peculiar form of irony in Aristophanes, as when he says in the Vesp. 'won't you pity me though I am a defendant?' Nub. 27, 'he dreams of horses even when he is asleep.' Of course Trygaeus was the most anxious of all to get back to his farm.

570. τριαινοῦν, 'to fork, or turn with the fork, my bit of land.' In Herc. Fur. 946, στρεπτῷ σιδήρει συντριανώσω πόλιν, the upheaving force of a trident is meant.

574. παλασίων, 'fig-cakes.' Photius: παλάσια· τὰ συγκεκομμένα σύκα· παλάθην λέγουσι καὶ παλαθίδα· εἰσι δὲ ἐξ ἰσχάδων ἡ σύκων κεκομμένοι βῶλοι πλινθοειδεῖς. — μύρτων, myrtle berries, which were eaten. 'Cruentaeque myrta,' Virg. Georg. i. 306. Cf. Av. 160; inf. 1155.

576. τρυγός. Here and in Vesp. 1309 the word means

τῆς ἰωνιάς τε τῆς πρὸς  
 τῷ φρέατι, τῶν τ' ἐλαῶν,  
 ὧν ποθοῦμεν,  
 ἀντὶ τούτων τήνδε νυνὶ  
 τὴν θεὸν προσεΐπατε. 580

## ΧΟΡΟΣ.

χαῖρε χαῖρ', ὡς ἦλθες ἡμῖν ἀσμένοις, ὦ φιλάττη.  
 σῶ γὰρ ἐδάμην πόθῳ,  
 δαιμόνια βουλόμενος 585  
 εἰς ἀγρὸν ἀνερπύσαι.  
 ἦσθα γὰρ μέγιστον ἡμῖν κέρδος, ὦ ποθουμένη,  
 πᾶσιν ὅποσοι γεωργὸν βίον ἐτρίβομεν  
 μόνῃ γὰρ ἡμᾶς ὠφέλεις. 590  
 πολλὰ γὰρ ἐπάσχομεν  
 πρὶν ποτ' ἐπὶ σοῦ γλυκέα  
 καδάπανα καὶ φίλα.  
 τοῖς ἀγροίοισιν γὰρ ἦσθα χῖδρα καὶ σωτηρία. 595

*must* (new wine), Photius: τρύξ. καὶ τὸ γλεῦκος καὶ ἡ ὑποστάθμη. 'Ἀριστοφάνης.—τῆς ἰωνιάς, 'the violet-bed.' Hesych. ἰωνιά· ὥσπερ ῥοδωνιά λέγεται, ὅπου τὰ ῥόδα φύονται, οὕτως καὶ ἰωνιά, ὅπου τὰ ἴα φύεται. Virg. Georg. iv. 32, 'irriguumque bibant violaria fontem.'

582. ὡς ἀσμένοισιν ἦλθες, ὦ φιλάττη, Bergk. ὡς ἀσμένοισιν ἦλθες ἡμῖν, Meineke. The MSS. reading is ὦ φιλάττ' ὡς ἀσμένοισιν ἡμῖν ἦλθες.

584. ἐδάμην—βουλούμενοι the MSS., corrected by Dindorf. The metre is here paeonic. The passage has been altered by Dindorf, who marks the loss of two verses, and disarranges the order of the words, in order to make the system harmonize with sup. 347 seqq. Bergk also

thinks a line has dropped out after 586. But nothing is wanting to the sense. The metre of 588 is made up of two paeons and two cretics. Cobet proposed γεωργὸν for γεωργικόν.

586. Hesych. ἀνερπύσαι· ἀναχωρήσαι.

592. ἐπὶ σοῦ, 'under your gentle reign.'

595. χῖδρα, something like what we call 'frumety,' perhaps, i. e. new corn boiled soft. Equit. 805, εἰ δέ ποτ' εἰς ἀγρὸν οὗτος ἀπελθὼν εἰρηναῖος διατρίψει, καὶ χῖδρα φαγὼν ἀναθαρρήσει κ.τ.λ. Hesych. χῖδρα· στάχυες νεογενεῖς, ἡ τὰ ἐξ ὀσπρίων ἀλευρα, ἡ σῖτος νέος φρυγνόμενος, ἡ τὰ ὀσπριώδη σπέρματα. From the scholium ἐρικτὰ ἐκ κριθῆς νέας γινόμενα, it would seem to resemble 'groats.'

ὥστε σὲ τὰ τ' ἀμπέλια  
καὶ τὰ νέα συκίδια  
τᾶλλα θ' ὅπόσ' ἐστὶ φυτὰ  
προσγελάσεται λαβόντ' ἄσμενα. 600  
ἀλλὰ ποῦ ποτ' ἦν ἀφ' ἡμῶν τὸν πολλὸν τοῦτον χρόνον  
ἦδε, τοῦθ' ἡμᾶς δίδαζον, ὦ θεῶν εὐνοῦσταντε.

## ΕΡΜΗΣ.

ὦ λιπερνῆτες γεωργοί, τὰμὰ δὴ ξυνίετε

596. ἀμπέλια, κ.τ.λ. Compare Ach. 995—8. The three principal fruit-trees planted by the Greeks, and often mentioned together, are figs, vines, and olives.—σέ, construe with λαβόντα. The very trees will smile with delight when they get hold of peace once more.

602. δίδαζον. Hermes, as the interpreter of the gods, is called upon to explain the political causes of the war. It is to be remarked that, in the important and historically interesting passage following (603—48), the account given of the rupture between the Attic and Doric nations differs materially from that in Acharn. 515 seqq. There, the origin of the quarrel is attributed to the meddling of the *συκκόφανται* and the reprisals of the Megarians. Here, Pheidias, the destruction of the crops by *εἰσβολαί*, and the self-interest of the demagogues, are in fault. In both Pericles is involved, as the author of the 'Megaric decree.' Perhaps we may explain the discrepancy in the accounts by supposing that this, as proceeding from a god, is the more recondite and esoteric cause. Hence, perhaps, the chorus says (618) πολλὰ γ' ἡμᾶς λανθάνει. Compare also 615. The real

cause of the war Thucydides gives in these words (i. 23), τὴν ἀληθεστάτην πρόφασιν, ἀφανεστάτην δὲ λόγῳ, τοὺς Ἀθηναίους ἡγοῦμαι μεγάλους γιγνομένους καὶ φόβον παρέχοντας τοῖς Λακεδαιμονίαις ἀναγκάσαι ἐς τὸ πολεμεῖν· αἱ δὲ ἐς τὸ φανερόν λεγόμεναι αἰτίαι αἷδε ἦσαν ἐκατέρων, ἀφ' ὧν λύσαντες τὰς σπονδὰς ἐς τὸν πόλεμον κατέστησαν. He then goes into the quarrel about Epidamnus. And the passage shews that there was a more obvious, as well as a more abstruse, though really more influential, motive for the war; as is probably the case in all great wars.

603. λιπερνῆτες, 'forlorn,' 'poverty-stricken.' This is the reading given by Diodorus Siculus, xii. 40, μέμνηται δὲ τούτων καὶ Ἀριστοφάνης ὁ τῆς ἀρχαίας κωμῳδίας ποιητῆς, γεγονόνος κατὰ τὴν τοῦ Περικλέους ἡλικίαν, ἐν τοῖσδε τοῖς τετραμέτροις,

ὦ λιπερνῆτες γεωργοί, τὰμὰ  
τις ξυνίετω  
ῥήματ', εἰ βούλεσθ' ἀκοῦσαι  
τήνδ' ὅπως ἀπώλετο.

The MSS. have σοφώτατοι in place of λιπερνῆτες, but the Schol. recognises only λιπερνῆτες. Meineke reads λιπερνῆτες, Mr Rogers and Mr Green σοφώτατοι. They suppose that Dio-

ρήματ', εἰ βούλεσθ' ἀκούσαι τήνδ' ὅπως ἀπώλετο.  
 πρῶτα μὲν γὰρ ἤρξεν ἄτης Φειδίας πρᾶξας κακῶς· 605  
 εἶτα Περικλέης φοβηθεὶς μὴ μετάσχοι τῆς τύχης,  
 τὰς φύσεις ὕμῶν δεδοικῶς καὶ τὸν αὐτοδᾶξ τρόπον,  
 πρὶν παθεῖν τι δεινὸν, αὐτὸς ἐξέφλεξε τὴν πόλιν,

dorus confused this with the verse from which it was parodied. In Archil. frag. 60 we have ὦ λιπερνήτης γεωργό, τὰμὰ δὴ ξυνίετε ῥήματ', which the Schol. quotes as copied by our poet, and says that Cratinus had also the same verse in his play called Πυτίνη, or 'the Flask.' One would think that so rare a word as *λιπερνήτης* would hardly have supplanted so common a one as *σοφώτατος* by mere mistake. Photius: *λιπερνήτης* (sic): *ἦτοι λιποπόλεις ἢ πένητες*· τὸ δὲ νοῦμα καὶ παρὰ τοῖς κωμικοῖς, ὅτ' ἂν παρωδῶσι τοὺς Ἴωνας. Id. *λιπερνούντας*· *πενυχτοῦς*. Hesych. *λιπερνήτης*· ὁ ἐκ πλουσίου πένης. ἢ ἐξ ἀγροῦ εἰς πόλιν πεφευγῶς· ἢ ὁ λιπόπολις. The etymology of the word is uncertain.

605. The MSS. as well as Diodorus (ut sup.) give αὐτῆς ἤρξεν, corrected by Seidler. We cannot however regard the emendation as more than an ingenious guess, in the sense of 'began the mischief,' or 'the infatuated folly of rushing into war.' Bergk retains the vulgate, but proposes αὐτίχ' εἰρξεν, 'shut her up in the first instance.' Few, I think, will accept such an alteration. Perhaps αὐτὸς ἤρξε, 'Pheidias alone began it.' — *πρᾶξας κακῶς*, 'by getting into a scrape.' He had been accused of keeping back some of the gold entrusted to him for making the new statue of Athena for the Parthenon; and Pericles was

thought to have had some complicity in the matter. Schol. ὁ Περικλῆς φοβηθεὶς διὰ τὸ ἐπιστατῆσαι τῇ τοῦ ἀγάλματος κατασκευῇ καὶ συνεγνωκέναι τῇ κλοπῇ, ἔγραψε τὸ κατὰ Μεγαρέων πινάκιον καὶ τὸν πόλεμον ἐξήνεγκεν. Plat. Gorg. p. 516 A, ἐπὶ τελευτῇ τοῦ βίου τοῦ Περικλέους κλοπὴν αὐτοῦ κατεψηφίσαντο, ὀλίγου δὲ καὶ θανάτου ἐτίμησαν, δῆλον ὅτι ὡς ποινήρου ὄντος. Thucydides alludes to his being fined, II. 65. See the Master of Trinity's learned note on the Gorgias; he omits, however, reference to this important passage of Aristophanes. Mr Green says "there were probably reports and opinions about Pericles, which Aristophanes chooses to follow;" but he doubts if it really had anything to do with the Μεγαρικὸν ψήφισμα, which was "really and truly the immediate occasion of war." 606. μετάσχοι. μετασχῇ Diodorus.

607. τὸν αὐτοδᾶξ τρόπον, 'your biting propensities,' viz. as *δικασταί*, who (Ach. 376) οὐδὲν βλέποντιν ἄλλο πλὴν ψήφω δακύν. Cf. Lysist. 687, γυναικῶν αὐτοδᾶξ ὀργισμένων.

608. ἐξέφλεξε. He set the city ablaze by throwing in a spark of the Megaric decree, i.e. by excluding them from the Attic market, Ach. 533. Bergk puts a colon at πόλιν, and reads rather abruptly, but with the MSS., ἐξεφύσησεν. Diodorus, in quoting the passage (perhaps

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 πάντας Ἑλλήνας δακρύσαι, τοὺς τ' ἐκεῖ τοὺς τ' ἐνθάδε.  
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 οὐκέτ' ἦν οὐδεὶς ὁ παύσων, ἥδε δ' ἠφανίζετο.

## ΤΡΥΓΑΙΟΣ.

ταῦτα τοίνυν μὰ τὸν Ἀπόλλων γὰρ πεπύσμην οὐδενὸς,  
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## ΧΟΡΟΣ.

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 οὔσα συγγενὴς ἐκείνου. πολλὰ γ' ἡμᾶς λανθάνει.

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## ΤΡΥΓΑΙΟΣ.

ἐν δίκη μὲν οὖν, ἐπεὶ τοι τὴν κορώνεών γέ μου  
ἐξέκοψαν, ἦν ἐγὼ 'φύτευσα καὶ ξεθρεψάμην.

## ΧΟΡΟΣ.

νῆ Δί', ὦ μέλ', ἐνδίκως γε δῆτ', ἐπεὶ κάμου λίθον  
ἐμβαλόντες ἐξμέδιμνον κυψέλην ἀπώλεσαν. 631

## ΕΡΜΗΣ.

κατα δ' ὡς ἐκ τῶν ἀγρῶν ξυνήλθεν οὐργάτης λεώς,

By 'eating the figs' he means, of course, 'cut down the fig-trees.'

628. ἐν δίκη μὲν οὖν. 'Say rather, *justly*; for I can tell you they cut up by the roots the black fig-tree which I had planted and trained,'—a play, perhaps, on the senses 'begotten and reared,' as in Eur. Med. 1349. Meineke reads *ἐπεὶ τοι* (see Ach. 933, Ran. 509).—Hesych. κορώνεως ἀμπέλου ἡ σικῆς εἶδος. The form is like φιβάλεως ἰσάδας, Ach. 802; the name, perhaps, from the resemblance of shapé in the young fig-leaf to a crow's foot, Hes. Opp. 679.

630. κάμου. Here and above the dative might have been preferred, but for the ambiguity with ἐμβαλόντες.—κυψέλην, a box or bin (*cumera* or *cumerum*); perhaps (from the mention of the stone) made of crock, like the great πίθοι. Hesych. κυψέλαι τὰ σιτηρὰ ἀγγεῖα. Photius explains it by φρονημάτων ἀγγεῖα. Read, φρονημάτων, i.e. of kiln-dried grain.

632. ἐκ τῶν ἀγρῶν ξυνήλθεν. When, by the advice of Pericles, Thuc. ii. 17 and 52, they had left their farms and crowded into the city. To the distress occasioned by this ques-

tionable policy Equit. 792 alludes.—τὸν αὐτὸν, they were not shrewd enough at first to see that they were being 'sold in the same way,' i.e. were no better off than before. Schol. οὐ συνῆκε τὰς τῶν προδιδόντων πονηρίας, ἀλλ' ἠγνόησεν ὑπὸ τῶν πολιτευομένων πωλούμενος. Mr Rogers thinks it means,—as, no doubt, it may,—that the Attic farmers did not perceive they were being sold just in the same way as the Laconian farmers. Through longing desire of their farms, the poet proceeds to say, they looked to the demagogues to restore them to their homes; but the demagogues, knowing very well that the farmers, i.e. the peace-party, had no bribes to offer them, and hardly meal enough to feed themselves, scouted the peace and hooted it away, though many overtures had been made for it by the enemy, lit. 'though she had 'often shown herself voluntarily through a longing desire to live once more in Attica' (638). By δειροῖς κεκράγμασιν Cleon's loud and brawling voice is evidently meant. Bergk suggests καὶ κράγμασιν. Κέκραγμα is as anomalous a form as πέπραγμα would be, the long or the short *a* of the root not

τὸν τρόπον πωλούμενος τὸν αὐτὸν οὐκ ἐμάνθανεν,  
 ἀλλ' ἔτ' ὦν ἄνευ γιγάρτων καὶ φιλῶν τὰς ἰσχάδας  
 ἔβλεπεν πρὸς τοὺς λέγοντας· οἱ δὲ γιγνώσκοντες εὖ  
 τοὺς πένητας ἀσθενούντας κάπορουντας ἀλφίτων,  
 τήνδε μὲν δικροῖς ἐώθουν τὴν θεὸν κεκράγμασιν, 637  
 πολλάκις φανείσαν αὐτὴν τῆσδε τῆς χώρας πόθῳ,  
 τῶν δὲ συμμάχων ἔσειον τοὺς παχεῖς καὶ πλουσίους,  
 αἰτίας ἂν προστιθέντες, ὡς φρονοῖ τὰ Βρασιδίου. 640  
 εἴτ' ἂν ὑμεῖς τοῦτον ὥσπερ κυνίδι ἐσπαράττετε  
 ἢ πόλις γὰρ ὠχρῶσα κὰν φόβῳ καθημένη  
 ἅττα διαβάλοι τις αὐτῇ, ταῦτ' ἂν ἦδιστ' ἦσθιεν.  
 οἱ δὲ τὰς πληγὰς ὀρώντες ὡς ἐτύπτονθ', οἱ ξένοι

affecting the reduplication. Compare the phrase 'furca expellere.' Thuc. iv. 41, Λακεδαιμόνιοι—καίπερ οὐ βουλόμενοι ἐνδῆλοι εἶναι τοῖς Ἀθηναίοις, ἐπρεσβεύοντο παρ' αὐτοῦς, καὶ ἐπειρώοντο τὴν τε Πύλον καὶ τοὺς ἄνδρας κομίζεσθαι. οἱ δὲ μειζόνων τε ὠρέγοντο, καὶ πολλάκις φοιτώντων αὐτοὺς ἀπράκτους ἀπέπεμπον.

639. τῶν συμμάχων. The Athenian demagogues, finding that nothing was to be got out of the poor farmers, who were poorer than ever from the interruption of farm-work, took to threatening and prosecuting rich citizens of the allied states, under pretence that they secretly favoured the Spartan cause. As the Athenian dicasts dealt very harshly with any such charge brought before them, these wealthy aliens bribed the demagogues and *rhōtores* to get them off.—ἔσειον, they tried to get out of them what they could; a metaphor from shaking out a bag, or a garment, Ach. 344. Lysistr. 402.—τοὺς παχεῖς, the members of the aristocracy.

Photius: παχεῖς. Ἀττικοὶ τοὺς πλουσίους καλοῦσι συνήθως. Hesych. πάχης: πλούσιοι, παχεῖς. Vesp. 288, καὶ γὰρ ἀνὴρ παχὺς ἦκει τῶν προδόντων τὰ πὶ Θράκης. So also Herod. v. 30, &c.

640. ὡς φρονεῖ τὰ Βρασιδα Meineke, the last word from Suidas. Cf. Vesp. 474, ὦ μισόδημε καὶ μοναρχίας ἐρών, καὶ ξυνὸν Βρασιδα.

641. ἐσπαράττετε. Ach. 688, ἄνδρα Τιθωνὸν σπαράττων καὶ ταραττων καὶ κυκῶν.

643. διαβάλοι, a play between διαβάλλειν, to slander, and προβάλλειν, to toss food to a dog. Cf. Nub. 489, ἄγε νῦν, ὅπως, ἐάν τι προβάλλωμαι σοφὸν περὶ τῶν μετεώρων, εὐθέως ὑφαρπάσει. Vesp. 916, ἦν μὴ τι κάμοι τις προβάλλῃ τῷ κυνί.

644. οἱ ξένοι, the σύμμαχοι sup. 639.—τῶν ταῦτα ποιούντων, sc. τῶν ρητόρων τῶν τὰς αἰτίας ἐπιφερόντων. For ἐτύπτοντο Meineke and Dr Holden read ἐτύπτεθ', sc. ἡ πόλις, with Hirschig. The sense seems to me to be, 'when the ξένοι saw how they were being ill-treated by the

χρυσίῳ τῶν ταῦτα ποιούντων ἐβύνουν τὸ στόμα, 645  
 ὥστ' ἐκείνους μὲν ποιῆσαι πλουσίους, ἡ δ' Ἑλλάς ἀν  
 ἐξερημωθείς' ἀν ὑμᾶς ἔλαθε. ταῦτα δ' ἦν ὁ δρῶν  
 βυρσοπωλῆς.

## ΤΡΥΓΑΙΟΣ.

παῦε παῦ', ὦ δέσποθ' Ἑρμῆ, μὴ λέγε,  
 ἀλλ' ἔα τὸν ἄνδρ' ἐκείνον οὔπερ ἔστ' εἶναι κάτω.  
 οὐ γὰρ ἡμέτερος ἔτ' ἔστ' ἐκείνος ἀνὴρ, ἀλλὰ σός.  
 ἅπτ' ἀν οὖν λέγῃς ἐκείνον, 651  
 κεῖ πανούργος ἦν, ὅτ' ἔζη,  
 καὶ λάλος καὶ συκοφάντης  
 καὶ κύκηθρον καὶ τάρακτρον,  
 ταῦθ' ἀπαξάπαντα νυνὶ 655  
 τοὺς σεαυτοῦ λοιδορεῖς.  
 ἀλλ' ὅ τι σιωπᾶς, ὦ πότνια, κάτειπέ μοι.

## ΕΡΜΗΣ.

ἀλλ' οὐκ ἀν εἴποι πρὸς γε τοὺς θεωμένους·  
 ὀργὴν γὰρ αὐτοῖς ὦν ἔπαθε πολλὴν ἔχει.

## ΤΡΥΓΑΙΟΣ.

ἡ δ' ἀλλὰ πρὸς σέ μικρὸν εἰπάτω μόνον. 660

## ΕΡΜΗΣ.

εἴφ' ὅ τι νοεῖς αὐτοῖσι πρὸς ἔμ', ὦ φιλιτάτη.

συκοφάνται.—ἐβύνουν, crammed their mouths with gold coins, i.e. to bribe them. This alludes to the custom of the Athenians of carrying small change, κέρματα, in their mouths. See Plut. 379, τὸ στόμ' ἐπιβύσας κέρμασιν τῶν ρητόρων. Vesp. 690, 790. Av. 503. Eccl. 817, πωλὼν γὰρ βότρυς μεστήν ἀπ' ἡρα τὴν γνάβον χαλκῶν ἔχων.—πλουσίους, cf. Dem. Mid. p. 575 fin., εἰ ῥήτωρ ἐστίν, οἷους ἐνίους τῶν λεγόντων ἐγὼ καὶ ὑμεῖς δὲ ὁρᾶτε,

ἀναιδεῖς καὶ ἐξ ὑμῶν πεπλουτηκότας.

650. ἐκείνος virtually means ἐκεῖ ὦν, 'now that he is in the other world.'—σός, viz. as νεκροπομπός.

654. κύκηθρον, κ.τ.λ. See sup. 320.

660. ἡ δ' ἄλλὰ. 'Then let her, at all events, say just a word or two to you alone.' Cf. Ach. 191, σὺ δ' ἀλλὰ τασδί τὰς δεκέτεας γεῦσαι λαβών.

661. πρὸς ἐμέ. If the view

ἴθ' ὦ γυναικῶν μισοπορπακιστάτη.  
 εἶεν, ἀκούω. ταῦτ' ἐπικαλεῖς; μανθάνω.  
 ἀκούσαθ' ὑμεῖς ὧν ἕνεκα μομφὴν ἔχει.  
 ἐλθοῦσά φησιν αὐτομύτη μετὰ τὰν Πύλῳ  
 σπονδῶν φέρουσα τῇ πόλει κίστην πλέαν  
 ἀποχειροτονηθῆναι τρὶς ἐν τήκκλησίᾳ.

665

## ΤΡΥΓΑΙΟΣ.

ἡμάρτομεν ταῦτ'· ἀλλὰ συγγνώμην ἔχε·  
 ὁ νοῦς γὰρ ἡμῶν ἦν τότε ἐν τοῖς σκύτεσιν.

## ΕΡΜΗΣ.

ἴθι νυν, ἄκουσον οἶον ἄρτι μ' ἤρετο·  
 ὅστις κακόνους αὐτῇ μάλιστ' ἦν ἐνθάδε,  
 χῶστις φίλος κᾶσπευδεν εἶναι μὴ μάχας.

670

## ΤΡΥΓΑΙΟΣ.

εὐνούστατος μὲν ἦν μακρῷ Κλεώνυμος.

I have taken of the acting is correct, Hermes is still aloft, while Peace and her attendant mutes are on the stage. Hence this must be said to her in a coaxing tone from above, and she must be supposed to hold a conversation from below in a whisper. Nor is there the least difficulty in the supposition, if Peace was of colossal size.

663. εἶεν, ἀκούω. This formula, remarkable for violating strict metre, occurs also in Aesch. Cho. 644.

664. ὑμεῖς, you spectators.—αὐτομύτη, cf. sup. 638.

666. κίστην πλέαν. A box or chest of writings, perhaps; unless, as in Ach. 187, samples of some edible, such as apples or figs, are jocosely meant. The τρία γένηματα in the Acharnians seem to be flagons of

wine. The Schol. thinks that πλέαν alludes to the ample terms offered, and that ἐξὴν τότε τοῖς Ἀθηναίοις ἐκ περιουσίας τὴν εἰρήνην ποιήσασθαι. For Thucydides says (v. 15) that the Spartans at first were most anxious for peace: ἤρξαντο μὲν οὖν καὶ εὐθὺς μετὰ τὴν ἀλῶσιν αὐτῶν πράσσειν, ἀλλ' οἱ Ἀθηναῖοι οὐκ ᾔθελον, εὖ φερόμενοι, ἐπὶ τῇ ἰσῇ καταλύεσθαι.

669. σκύτεσιν has a double sense; the soldiers' shields, which had to be provided; and the hides of Cleon the leather-seller. The Schol. adds a third reference, to the proverb σκῦτὴ βλάπτειν (Vesp. 643), said of a slave in fear of the lash.

673. Κλεώνυμος. See sup. 446. He was the best friend of peace because he was most afraid of war.

ΕΡΜΗΣ.

ποῖός τις οὖν εἶναι δοκεῖ τὰ πολεμικά

ὁ Κλεώνυμος;

675

ΤΡΥΓΑΙΟΣ.

ψυχὴν ἄριστος, πλὴν γ' ὅτι  
οὐκ ἦν ἄρ' οὐπὲρ φησιν εἶναι τοῦ πατρός.  
εἰ γάρ ποτ' ἐξέλθοι στρατιώτης, εὐθέως  
ἀποβολιμαῖος τῶν ὅπλων ἐγίγνετο.

ΕΡΜΗΣ.

ἔτι νῦν ἄκουσον οἶον ἄρτι μ' ἤρετο·  
ὅστις κρατεῖ νῦν τοῦ λίθου τοῦ 'ν τῇ πυκνί. 680

ΤΡΥΓΑΙΟΣ.

Ἵπέρβολος νῦν τοῦτ' ἔχει τὸ χωρίον.  
αὕτη, τί ποιεῖς; τὴν κεφαλὴν ποῖ περιάγεις;

ΕΡΜΗΣ.

ἀποστρέφεται τὸν δῆμον ἀχθεσθεῖς' ὅτι  
αὐτῷ πονηρὸν προστάτην ἐπεγράψατο.

674. Bergk suggests ποῖός τις εἶναι σοὶ δοκεῖ etc.

678. ἀποβολιμαῖος, 'depositional of his arms,' i.e. *ρίψας-πις*. "A castaway—of shields," Mr Rogers. A joke, and an obvious one, though the Schol. seems to take it in earnest, on ὑποβολιμαῖος, 'supposititious.'

680. τοῦ λίθου, the stone bema or platform in the public assembly.

684. ἐπεγράψατο, 'enrolled itself under a worthless patron.' The μέτοικοι were bound to place themselves under the legal protection of some *ἀσπός*, or they were liable to a *δίκη ἀπροστασίου*. In Ach. 1095, καὶ γὰρ σὺ μεγάλῃν ἐπεγράψον τὴν Γοργόνα, there is also the meaning 'you had painted on your shield

the Gorgon as large as life.'

The Schol. dates a marked decadence in Athenian demagogy from the succession of the lamp-seller (the 'tallow-chandler,' we should say) Hyperbolus on the death of Cleon: *ἀπ' αὐτοῦ δὲ πρώτου ἤρξαντο Ἀθηναῖοι φαύλοις παραδίδεσθαι τὴν πόλιν καὶ τὴν δημαγωγίαν, πρότερον δημαγωγούντων πᾶν λαμπρῶν πολιτῶν*. He means such men as Cimon and Pericles. Cf. Equit. 738, *τοὺς μὲν καλοὺς τε κάγαθοὺς οὐ προσδέχει, σπαντὸν δὲ λυχνοπώλαισι καὶ νευρορράφοις καὶ σκυτοτόμοις καὶ βυρσοπωλαιοῖς διδωσ*. Thucydides, describing the death of this Hyperbolus at Samos (VIII. 73), says Ἵπέρβολόν τινα τῶν Ἀθηναίων, μοχθηρὸν ἀνθρώπον, ὡστρακισμένον οὐ διὰ δυνάμειος καὶ ἀξιώματος φόβον, ἀλλὰ

## ΤΡΥΓΑΙΟΣ.

ἀλλ' οὐκέτ' αὐτῷ χρησόμεθ' οὐδὲν, ἀλλὰ νῦν 685  
ἀπορῶν ὁ δῆμος ἐπιτρόπου καὶ γυμνὸς ὦν  
τοῦτον τέως τὸν ἄνδρα περιεζώσατο.

## ΕΡΜΗΣ.

πῶς οὖν ξυνοίσει ταῦτ', ἐρωτᾷ, τῇ πόλει;

## ΤΡΥΓΑΙΟΣ.

εὐβουλότεροι γενησόμεθα.

## ΕΡΜΗΣ.

τρόπῳ τίνι;

## ΤΡΥΓΑΙΟΣ.

ὅτι τυγχάνει λυχνοποῖδς ὦν. πρὸ τοῦ μὲν οὖν 690  
ἐψηλαφῶμεν ἐν σκότῳ τὰ πράγματα,  
νυνὶ δ' ἅπαντα πρὸς λύχνον βουλευόμεν.

## ΕΡΜΗΣ.

ὦ ὦ,

οἶά μ' ἐκέλευσεν ἀναπυθέσθαι σου.

## ΤΡΥΓΑΙΟΣ.

τὰ τί;

## ΕΡΜΗΣ.

πάμπολλα, καὶ τάρχαί' ἃ κατέλιπεν τότε.

διὰ πονηρίαν καὶ αἰσχύνην τῆς πόλεως, ἀποκτείνουσι.

686. γυμνός, without a ἱμάτιον. Primarily he means the protection afforded by Pericles; but there may be a reference to the general poverty and want of clothes in the city; see Equit. 881.—περιεζώσατο, 'threw around its shoulders this man as a temporary expedient.' For ἄνδρα, of course, ἱμάτιον was the word expected. Hes. Opp. 345, γείτονες δῖζωστοι ἔκιον, ζώσαντο δὲ πηοί.

688. πῶς ξυνοίσει. 'How, then,' she asks, 'shall this turn to the city's good?' There was a saying, alluded to in Nub. 587, that the Athenians always took bad advice, but that it generally ended well; φασὶ γὰρ δυσβουλῶν τῇδε τῇ πόλει προσεῖναι, ταῦτα μέντοι τοὺς θεοὺς ἀπ' ἂν ὑμεῖς ἐξαμάρτητ', ἐπὶ τὸ βέλτιον τρέπειν.

691. ἐψηλαφῶμεν, 'we had to grope for.' Eccles. 316, ὅτε δὴ δ' ἐκεῖνο ψηλαφῶν οὐκ ἐδυνάμην εὐρεῖν, κ.τ.λ.

πρῶτον δ' ὅ τι πράττει Σοφοκλῆς ἀνήρετο. 695

ΤΡΥΓΑΙΟΣ.

εὐδαιμονεῖ· πάσχει δὲ θαυμαστόν.

ΕΡΜΗΣ.

τὸ τί;

ΤΡΥΓΑΙΟΣ.

ἐκ τοῦ Σοφοκλέους γίγνεται Σιμωνίδης.

ΕΡΜΗΣ.

Σιμωνίδης; πῶς;

ΤΡΥΓΑΙΟΣ.

ὅτι γέρων ὦν καὶ σαπρὸς  
κέρδους ἕκατι κἂν ἐπὶ ῥιπὸς πλέου.

ΕΡΜΗΣ.

τί δαί; Κρατῖνος ὁ σοφὸς ἔστιν; 700

ΤΡΥΓΑΙΟΣ.

ἀπέθανεν,

ὅθ' οἱ Λάκωνες ἐνέβαλον.

ΕΡΜΗΣ.

τί παθῶν;

ΤΡΥΓΑΙΟΣ.

ὅ τι;

ὠρακιάσας· οὐ γὰρ ἐξηνέσχετο

697. Σιμωνίδης. Schol. ὅτε ἐπὶ μισθῷ ἔγραφε τὰ μέλη. καὶ γὰρ Σιμωνίδης δοκεῖ πρῶτος συμ-  
κρολογίαν εἰσενεγκεῖν εἰς τὰ ἄσμα-  
τα καὶ γράψαι ἄσμα μισθοῦ.

699. πλεῖν ἐπὶ ῥιπὸς, 'to go to sea on a hurdle;' was a phrase for a rash adventure. Hom. Od. γ. 256, φράξε δέ μιν ῥίπτεισι διαμπερές οἰσύνῃσι. This charge against Sophocles, the commentators remark, is not borne out either by what we

know of his character or by any other evidence.

702. ὠρακῖαν is formed by hyperthesis and change of aspirate from ὠραιῶν, like ἔξω from ἔχω. We have ὠρακῖω in Ran. 481. Hesych. ὠρακιάσας· λιπο-  
ψυχήσας. — ὠρακῖαν· ἐκλύεσθαι καὶ σκοτοῦσθαι μετὰ ὠχρίδσεως. The statement, of course, is a joke on the convivial habits of Cratinus, who may have died suddenly of heart-disease. Mr

ιδὼν πίθον καταγνύμενον οἴνου πλέων.

χάτερα πόσ' ἄττ' οἶε γεγενῆσθ' ἐν τῇ πόλει;

ὥστ' οὐδέποτε, ὦ δέσποιν', ἀφησόμεσθά σου. 705

ΕΡΜΗΣ.

ἴθι νυν, ἐπὶ τούτοις τὴν Ὀπώραν λάμβανε

γυναικα σαντῶ τήνδε· κατ' ἐν τοῖς ἀγροῖς

ταύτῃ ξυνοικῶν ἐκποιοῦ σαντῶ βότρυν.

ΤΡΥΓΑΙΟΣ.

ὦ φιλάτῃ, δεῦρ' ἔλθε καὶ δός μοι κύσαι.

ἀρ' ἂν βλαβῆναι διὰ χρόνου τί σοι δοκῶ, 710

ὦ δέσποθ' Ἑρμῇ, τῆς Ὀπώρας κατελάσας;

ΕΡΜΗΣ.

οὐκ, εἴ γε κυκεῶν' ἐπιπίοις βληχυνίαν.

Rogers even doubts if this assertion of his death, plain as it is, can be trusted, remarking that the Schol. on Av. 521 makes him to have survived that play many years. He was alive B.C. 424, for in the Equites (526 seqq.) he is spoken of as old, and unfairly neglected by the public. Ibid. 400, γενολμην ἐν Κρατίου κώδιον, the Schol. explains by ὡς ἐνούρητην καὶ μέθυσον διαβάλλει τὸν Κρατίον.—πίθον, see sup. 613.

704. ἕτερα πόσ' ἄττα, 'many other disasters.'—ὥστε, κ.τ.λ. i.e. since this disaster, the death of Cratinus, also happened through the war; though the particular εἰσβολὴ alluded to is not recorded.

706. ἐπὶ τούτοις, viz. on condition of not letting her go again after you have fairly regained her. Trygaeus, as a vintner, ἀμπελουργός sup. 190, is appropriately wedded to ὀπώρα, the autumnal vintage. The offspring resulting are not less ap-

propriately βότρυν, which is used παρὰ προσδοκίαν for τέκνα. "Take here to wife, and propagate young vines," Mr Rogers. Cf. Ach. 255, ὡς μακάριος ὅστις σ' ὀπίσει κάκωθήσεται γαλάς.

709. Trygaeus, still aloft, calls his promised bride to give him a kiss. At this point of the action, if I mistake not, the two mutes, Opors and Theoria, ascend (or pretend to ascend), leaving Peace by herself on the stage (inf. 726). It is clear that, when Trygaeus descends (725), he takes with him the two girls, who accordingly are said to have come from the sky (847). On the whole, I am persuaded that this view of the stage-arrangements involves less difficulty than any other. In what way the two maidens could already have been aloft, and side by side with Trygaeus, it seems by no means easy to comprehend.

710. ἀρα ἂν, κ.τ.λ. 'You don't think I should get any



ἀλλ' ὡς τάχιστα τήνδε τὴν Θεωρίαν  
ἀπάγαγε τῇ βουλῇ λαβὼν, ἥσπερ ποτ' ἦν.

ΤΡΥΓΑΙΟΣ.

ὦ μακαρία βουλή σὺ τῆς Θεωρίας, 715  
ὅσον ῥοφήσει ζωμὸν ἡμερῶν τριῶν,  
ὅσας δὲ κατέδει χόλικας ἐφθὰς καὶ κρέα.  
ἀλλ', ὦ φίλ' Ἑρμῇ, χαίρε πολλά.

ΕΡΜΗΣ.

καὶ σύ γε,

ὠνθρωπε, χαίρων ἄπιθι καὶ μέμνησό μου.

ΤΡΥΓΑΙΟΣ.

ὦ κἀνθαρ', οἴκαδ' οἴκαδ' ἀποπετώμεθα. 720

ΕΡΜΗΣ.

οὐκ ἐνθάδ', ὦ τᾶν, ἔστι.

ΤΡΥΓΑΙΟΣ.

ποῖ γὰρ οὔχεται;

harm, do you, after so long a time, good master Hermes, by having a go at the grapes?' He jocosely uses the language of one who proposes to have a surfeit on ripe or half-ripe fruit; whence the other says, 'not at all, if you take a dram of peppermint after it,' viz. as a preventive against the fit of cholera that might ensue. The exact sense of *κατελαύνειν* (which is not a refined one) will be understood from Eccl. 1082, *ποτέρας προτέρας οὖν κατελάσας ἀπαλλάγῳ*: Theoc. v. 116, *ἡ οὐ μέμνη, δτ' ἐγὼν τυ κατήλασα*;—For *κυκεῶν*, 'a posset,' cf. inf. 1169, *καὶ τοῦ θυμοῦ τρίβων κυκῶμαι*. II. xi. 624, *τοῖσι δὲ τεύχε κκειῶ ἐϋπλόκαμος Ἑκαμήδη*.

714. *ἥσπερ ποτ' ἦν*. In the good times of peace the Senate

used to decide on sending Theori to the oracles on the great games. The members of the council sitting *ἐν προεδρίᾳ* are probably here pointed to.

716. *ζωμὸν*, 'broth,' a greater delicacy than the *σιτὶ* *ἡμερῶν τριῶν*. Perhaps the sending out of Theori was accompanied by a banquet in the Prytaneum.—*ροφήσει*, so Elmsley for *ροφήσει*. We have however both *οὐρήσω* and *οὐρήσομαι* (inf. 1266).

720. Trygaeus, intending at last to descend, looks round for his beetle, but finds it not. By a jocosse parody on the Bellerophon of Euripides, from which 722 is borrowed, he is told that his Pegasus has been transferred to the service of the gods. Pind. Ol. xiii. 92, *τὸν δ' ἐν Ὀλύμπου φάτναι Ζηνὸς ἀρχαῖαι δέκονται*.

ΕΡΜΗΣ.

ὑφ' ἄρματ' ἔλθων Ζηνὸς ἀστραπηφορεῖ.

ΤΡΥΓΑΙΟΣ.

πόθεν οὖν ὁ τλήμων ἐνθάδ' ἔξει σιτία;

ΕΡΜΗΣ.

τὴν τοῦ Γανυμήδους ἀμβροσίαν σιτήσεται.

ΤΡΥΓΑΙΟΣ.

πῶς δῆτ' ἐγὼ καταβήσομαι;

725

ΕΡΜΗΣ.

θάρρει, καλῶς·

τῇδὲ παρ' αὐτὴν τὴν θεόν.

ΤΡΥΓΑΙΟΣ.

δεῦρ', ὦ κόραι,

Hes. Theog. 284, Διὸς δ' ἐν δώμασι ναιεῖ, βροντὴν τε στεροπὴν τε φέρων Διὶ περὶ κικεραίνω.

724. Γανυμήδους ἀμβροσίαν. Schol. ἀντὶ τοῦ τὴν κόπρον. ὅτι οὗτος μόνος θνητὸς ἐν θεοῖς.

726. παρ' αὐτὴν τὴν θεόν. 'To the very spot where the goddess is standing,' on the stage below. Much difficulty has been felt about the right interpretation of these words; and it appears from the Scholiast that some thought the statue of Athena was meant. Mr Green explains, "Trygaeus was to make his way down close by the goddess herself; that is to say, probably by the same way whereby Peace and her attendants came up from the mouth of the cave." This seems rather far-fetched. I have throughout assumed that the acting for the recovery of Peace was on the stage, and that the place where she was supposed to be buried was upon it. It nowhere appears that she has ascended from the stage. In-

deed, she takes no part whatever in the action, though the attendant mutes have a considerable part to perform. The accusative seems to me here used as in *λέναι* or *φοιτᾶν παρὰ τινα*, implying motion towards, and especially towards a superior.—ὦ κόραι, viz. *Opora* and *Theoria*. The dual following, *ἔπεσθον*, shews that they are meant, as well as the next verse. Perhaps Meineke is right in reading ὦ κόρα. Cf. 847, πόθεν δ' ἔλαβες τὰυτά σύ; If κόραι is addressed to the children of Trygaeus, who sup. 114 implored their father not to go up to the sky, we might easily read *ἔπεσθε σὺν ἐμοί*, and explain it, 'come this way, girls, attend on me directly,' viz. be ready to meet me the moment I reach the stage. Or they may have been only two.—ὡς πολλοί, κ.τ.λ. 'since many are waiting for you in amorous expectation and longing desire.'

ἔπεσθον ἄμ' ἐμοὶ θάττον, ὥς πολλοὶ πάνν  
ποθοῦντες ὑμᾶς ἀναμένονοι' ἐστυκότες.

## ΧΟΡΟΣ.

ἀλλ' ἴθι χαίρων· ἡμεῖς δὲ τέως τάδε τὰ γκεῖη παρα-  
δόντες

τοῖς ἀκολούθοις δῶμεν σῶζειν, ὥς εἰώθασι μάλιστα  
περὶ τὰς σκηνὰς πλείστοι κλέπται κυπτάζην καὶ  
κακοποιεῖν.

731

ἀλλὰ φυλάττετε ταῦτ' ἀνδρείως· ἡμεῖς δ' αὖ τοῖσι  
θεαταῖς

729. The stage is for the time vacant, while Trygaeus and the two mutes are descending by a sidestaircase from the elevated platform above the proscenium. Meanwhile, the chorus recite the Parabasis, and in the name and person of the poet remind the audience of the good service he performed in putting down Cleon, and generally in improving the tone and raising the importance of the comic stage. On these occasions the chorus, who usually faced the actors, turned round and faced the spectators, thus presenting themselves to them like a speaker in the assembly, who is said *παρελθεῖν, παρίεναι, παραβῆναι*. This parabasis, as the Scholiast remarks, is not complete, *οὐ τέλεια*. Compared with *Equit.* 507—610, *Nub.* 518—616, *Vesp.* 1015—1121, it will be seen that the two odes commencing at 775 and 797 ought each to be followed by a i trochaic *ῥῆσις*, technically called *ἐπίρρημα* and *ἀντεπίρρημα*. Whether this deficiency is due to the caprice of early editors, or to the poet himself, or even to the compilation from two editions, we have

no evidence. It is remarkable that the deficiency is in a manner supplied *inf.* 1127—1190.

*ib.* τὰ σκεῖη, τὰ γεωργικά *sup.* 552. Or, if the procession of the γεωργοὶ is there to be regarded as a secondary chorus, and not the chorus proper, then the ropes and mattocks may here be meant, by which Peace was recovered. And so the Schol., τὰς ἀμυας, τὰ σχοινία.—For δῶμεν Meineke reads φῶμεν, an unnecessary and wanton alteration. He captiously objects to the repetition παραδόντες—δῶμεν.

731. κυπτάζειν, 'to prowl.' *Hesych.* διατρίβειν, στραγγεῖν, καὶ ἐνασχολεῖν, ἐπικύπτειν, καὶ χροιάζειν. *Nub.* 509, χώρει· τί κυπτάσεις ἔχων περὶ τὴν θύραν; Here probably a public abuse is exposed, and we may suppose that some stage-property had really been taken, as hats and umbrellas sometimes are 'by mistake' at our public meetings.

733. ὁδὸν λόγων, the tenour and purport of what we have got to say. The MS. Rav. gives λόγον, and Mr Rogers thinks this also should be an anapaestic verse.

ἦν ἔχομεν ὁδὸν λόγων εἴπωμεν, ὅσα τε νοὺς ἔχει·  
 Χρὴν μὲν τύπτειν τοὺς ῥαβδούχους, εἴ τις κωμωδο-  
 ποιητῆς  
 αὐτὸν ἐπῆνει πρὸς τὸ θέατρον παραβὰς ἐν τοῖς ἀνα-  
 παίστοις. 735  
 εἰ δ' οὖν εἰκός τινα τιμῆσαι, θύγατερ Διὸς, ὅστις  
 ἄριστος  
 κωμωδοδιδάσκαλος ἀνθρώπων καὶ κλεινότατος γεγέ-  
 νηται,  
 ἄξιος εἶναι φησ' εὐλογίας μεγάλης ὁ διδάσκαλος  
 ἡμῶν.  
 πρῶτον μὲν γὰρ τοὺς ἀντιπάλους μόνος ἀνθρώπων  
 κατέπαυσεν  
 εἰς τὰ ῥάκια σκώπτοντας αἰὲ καὶ τοῖς φθειρσὶν πόλε-  
 μούντας· 740  
 τοὺς θ' Ἡρακλέας τοὺς μάττοντας, καὶ τοὺς πεινῶν-  
 τας ἐκείνους,

734. *χρὴν μὲν*. 'The door-keepers would have been justified in using blows, if any comic poet had come before the audience in a parabasis in order to praise himself; but if it is right to honour any one, O Athena, who has proved himself a better trainer of a comic chorus than any other man, and gained greater renown, then *our* poet declares that he deserves great compliment.' The *ραβδούχοι* kept general order in the theatre, armed, as the word implies, with staves and batons of authority, Thuc. v. 50. Comp. Ach. 628, ἐξ οὗ γε χοροῖσιν ἐφέστηκεν τρυγικοῖς ὁ διδάσκαλος ἡμῶν, οὔπω παρέβη πρὸς τὸ θέατρον λέγων ὡς δεξιός ἐστιν. But, as Mr Green says, Aristophanes does praise himself in the Para-

bases of all his first five plays.

736. *εἰ δ' οὖν*. Cf. Vesp. 92, ἦν δ' οὖν καταμύσῃ κἂν ἄχρη, 'if he should doze even ever so little,' &c. The Schol. says this verse is parodied from Simonides, *εἰ δ' ἄρα τιμῆσαι θυγατέρα* (i. *θύγατερ*), *Διὸς, ὅστις ἄριστος Δῆμος Ἀθηναίων ἐξετέλεσσα μόνος*: where *ἄμυνον* — *ἐξετέλεσσε* seems the true reading.

739. *τοὺς ἀντιπάλους*, his rivals, his competitors for victory on the comic stage. Mr Green compares Equit. 521, *ὅς πλείστα χορῶν τῶν ἀντιπάλων νίκης ἐστῆσε τροπαία*. Schol. *ὡς τοιαῦτα εἰσαγγόντων τῶν ἄλλων κωμικῶν, ῥακοφοροῦντας. ἀνίσταται δὲ καὶ εἰς Εὐπολῶν.—τοῖς φθειρσὶν, 'making war on lice.'* Id. *ἀντὶ τοῦ εὐτελεῖς καὶ ἀδόξους ἀνδρας*.

τοὺς φεύγοντας καὶ ξαπατώντας καὶ τυκτομένους ἐπὶ-  
 τηδες,  
 ἐξήλασ' ἀτιμώσας πρῶτος, καὶ τοὺς δούλους παρέ-  
 λυσεν,  
 οὓς ἐξήγον κλάοντας αἰεὶ, καὶ τούτους εἵνεκα τουδὶ,  
 ἵν' ὁ σύνδουλος σκώψας αὐτοῦ τὰς πληγὰς εἴτ' ἀνέ-  
 ροιτο, 745  
 ὦ κακὸδαίμων, τί τὸ δέρι' ἔπαθες; μὲν ὑστρίχ' εἰσέ-  
 βαλέν σοι  
 εἰς τὰς πλευρὰς πολλῇ στρατιᾷ καθευδροτόμησε τὸ  
 νῶτον;  
 τοιαῦτ' ἀφελὼν κακὰ καὶ φόρτον καὶ βωμολοχεύματ'  
 ἄγεννῃ,  
 ἐποίησε τέχνην μεγάλην ἡμῖν καπύργωσ' οἰκοδομίας

742. τοὺς φεύγοντας, κ.τ.λ. 'Who used to run away and cheat people and then get beaten on purpose,' viz. to make a 'sensational' scene. This is precisely what Hercules is represented as having done in *Ran.* 561; and a careful consideration of that passage will show that Bergk and Meineke are rash in transposing 742—3, and still more so in proposing to omit 744. The gluttonous Hercules (οἱ μάττορες, kneaders and eaters of cakes) was one of the most hackneyed of subjects, occurring even in the *Alcestitis* 750 seqq. The poet pretends that he got rid of these stale subjects by bringing them into disrepute. So in *Vesp.* 60 he tells the spectators he is not going to repeat hackneyed stories of 'Ηρακλῆς τὸ δάπνον ἐξαπατώμενος. Compare also *Av.* 567. That he afterwards employed the same character himself is no

great inconsistency. Generally, he means that he elevated comedy by abolishing the low and vulgar characters.—*παρέλυσεν*, a metaphor from undoing a horse or mule from a car.

744. ἐξήγων, 'used to bring out of the house.' Perhaps *εἰσῆγων*, 'upon the stage.'—*καὶ τούτους*, and those without any other cause or reason than that their fellow-slaves might make a stupid joke about their backs being cut up, &c.—*ὑστρίχ'*, a whip of hog's bristles. Cf. *Ran.* 619, *θήσας, κρεμάσας, ὑστρίχ' αὖ μαστιγῶν, δέρον*.—In *εἰσέβαλεν* and *εὐευδροτόμησε* there is an evident reference to the destruction and havoc caused by hostile raids. Compare *κνωκοτήσω σου τὸ νῶτον*, *Equit.* 289.

749. ἐπύργωσε. *Nub.* 1023, *καλλίπυργον σοφίαν*. *Ran.* 1104, *ἀλλ' ὦ πρῶτος τῶν Ἑλλήνων πυργώσας ῥήματα σεμνά*.

ἔπεσιν μεγάλους καὶ διανοαίς καὶ σκώμμασιν οὐκ  
 ἀγοραίους, 750  
 οὐκ ἰδιώτας ἀνθρωπίσκους κωμῳδῶν οὐδὲ γυναικάς,  
 ἀλλ' Ἡρακλέους ὀργὴν τι' ἔχων τοῖσι μεγίστοις ἔπε-  
 χεῖρει,  
 διαβὰς βυρσῶν ὄσμᾶς δεινὰς κάπειλὰς βορβοροθύ-  
 μους.  
 καὶ πρῶτον μὲν μάχομαι πάντων αὐτῷ τῷ καρχαρό-  
 δοντι,  
 οὐ δεινόταται μὲν ἀπ' ὀφθαλμῶν Κύννης ἀκτῖνες  
 ἔλαμπον, 755  
 ἑκατὸν δὲ κύκλῳ κεφαλᾷ κολάκων οἰμωξιμένων ἐλιχ-  
 μῶντο  
 περὶ τὴν κεφαλὴν, φωνὴν δ' εἶχεν χαράδρας ὄλεθρον  
 τετοκυίας,

751. *ιδιώτας*, private citizens, who took no public part in politics. The force of the word is brought out by the diminutive *ἀνθρωπίσκους*. So Plat. Phædr. p. 243 A, *εἰ ἄρα ἀνθρωπίσκους τινὰς ἐξαπατήσαντε εὐδοκίμησεν ἐν αὐτοῖς*. Schol. *οὐ κατὰ τοὺς ἀλλοὺς ποιητὰς μετρίους τινας καὶ φαῦλους λαιδορεῖν καὶ κωμῳδεῖν προειλόμην, ἀλλ' ὥσπερ Ἡρακλῆς τοὺς μεγάλους ἀθλοὺς ὑπέστη, οὕτω καὶ γὰρ τοὺς ἀρίστους καὶ μέγα δυναμένους παρ' ὑμῖν κωμῳδεῖν ἐπεχειρήσα*.

753. *βυρσῶν*, the stink of Cleon's hides.—*διαβὰς*, Schol. *ὥσπερ ἔλεγε ποταμούς ἢ χαράδρας*. The *ὄσμαι* and the *βόρβορος* probably allude to the cleansing of the Augean stable. The Schol. read *βαρβαρομήδους*, an inferior variant, I think, though preferred by Meineke. It is remarkable that this passage (751—9) is repeated, with some slight modifications, from

Vesp. 1029—37. Probably it was one that had pleased the audience, and therefore was reproduced in this description of the political services which the poet claims to have rendered.

756. *κολάκων*. Cleon surrounded by flatterers and 'lick-spittles' is compared to a Gorgon's head environed by snakes with protruded tongues. See Hes. Theog. 825. Eur. Bacch. 608. Theorus the κόλαξ is especially meant, Vesp. 42, 683, 1220. Equit. 608. Meineke, after Bentley, reads *γλῶτται* for *κεφαλᾷ*,—a worthless alteration. By *λιχμᾶσθαι* the action of the vibrated tongue is meant. The Schol. read *ἐλιχμῶντο*, and he expressly comments on the play between *λιχμᾶσθαι* and *λιχμᾶσθαι* from *λιχνός*, 'greedy.'—*οἰμωξιμένων*, 'rascally,' lit. 'destined to come to grief,' like *ἀπολούμενος*.

757. *φωνὴν χαράδρας*. In

φάκης δ' ὄσμην, Λαμίας ὄρχεις ἀπλύτους, πρωκτὸν  
 δὲ καμήλου.  
 τοιοῦτον ἰδὼν τέρας οὐ κατέδεις', ἀλλ' ὑπὲρ ὕμῶν  
 πολεμίζων  
 ἀντείχων αἰεὶ καὶ τῶν ἄλλων νήσων. ὦν εἵνεκα  
 νυνὶ 760  
 ἀποδοῦναί μοι τὴν χάριν ὑμᾶς εἰκὸς καὶ μνήμονας  
 εἶναι.  
 καὶ γὰρ πρότερον πράξας κατὰ νοῦν οὐχὶ παλαιόστρας  
 περινοστῶν  
 παῖδας ἐπείρων, ἀλλ' ὑράμενος τὴν σκευὴν εὐθύς ἐχώ-  
 ρουν,

Ach. 381 his voice is compared to the mountain-torrent known as the Cycloborus. From his habit of sputtering, as before remarked, this quaint simile seems to have been adopted.—*τετοκυίας*, when it has caused a deluge. Hes. Opp. καὶ βοῶς ὕλο-φάγοιο κρέας μήπω τετοκυίας,—a verse, I think, not of genuine antiquity.

758. φώκης, the stink of a seal; cf. Od. iv. 442.—*Λαμίας*, some mythical monster with wide mouth (compare *lama*, *Λάμος*, and *Lemures*), represented as of doubtful sex.—*καμήλου*, an indirect way of expressing *χαυνόπρωκτος*. Mr Rogers retains *καμῖνον*, and thinks this was an intentional variation from the reading of the verse in the Wasps.

759. The *κατὰ* in *καταδείσαι* has the same sense as in *καταδείσθαι*, *καταπροδοῦναι*, *καταχρησθαι*, and many other words, and implies the giving up or throwing away something through fear, shame, treachery, &c. The chorus here use the first per-

son, as if the poet was personally speaking of himself. So in Ach. Dicaeopolis talks of Cleon having prosecuted him.

760. τῶν ἄλλων νήσων, 'and the islands besides,' i.e. the allied states who had so much reason to complain of the Athenian ὄρχη.

762. καὶ γὰρ πρότερον. 'For on a former occasion too' (the success of the Equites or the Vespae) 'when I succeeded as I had wished, I did not go round the wrestling-schools and make myself agreeable to the boys, but I took up my traps and went my way at once, after giving little pain and much pleasure, and having done for you all that you required me to do.' The abominable custom of using theatrical successes *πρὸς τὸ παιδεραστεῖν* is lashed in Vesp. 1025, οὐδὲ παλαιόστρας περι-κωμάζειν πειρώων. Cf. Nub. 973. Schol. αἰνίττεται δὲ εἰς Εὐπολίω καὶ τοὺς περὶ αὐτὸν, ὡς παίδων ἐρώοντας καὶ παλαιόστρας περιερχο-μένους.

παῦρ' ἀνιάσας, πόλλ' εὐφράνας, πάντα παρασχὼν τὰ  
δέοντα.

πρὸς ταῦτα χρεῶν εἶναι μετ' ἐμοῦ 765

καὶ τοὺς ἄνδρας καὶ τοὺς παῖδας

καὶ τοῖς φαλακροῖσι παραινοῦμεν

ξυσπουδάξειν περὶ τῆς νίκης.

πᾶς γὰρ τις ἐρεῖ νικῶντος ἐμοῦ

καπὶ τραπέζῃ καὶ ξυμποσίοις, 770

φέρει τῷ φαλακρῷ, δὸς τῷ φαλακρῷ

τῶν τρωγαλίων, καὶ μὴ ἀφαίρει

γενναιοτάτου τῶν ποιητῶν

λαμπρὸν τὸ μέτωπον ἔχοντος.

[στρ.

Μούσα, σὺ μὲν πολέμους ἀπωσαμένη μετ' ἐμοῦ 775

τοῦ φίλου. χόρευσον,

κλείουσα θεῶν τε γάμους ἀνδρῶν τε δαίτας

καὶ θαλάς μακάρων· σοὶ γὰρ τὰδ' ἐξ ἀρχῆς μέλει.

767. τοῖς φαλακροῖσι. As Aristophanes was bald, and had a 'shiny' forehead, those who resembled him in this respect, he says, should have a common interest in his victory, because when the host calls out at a party 'help the bald gentleman' they may by a chance mistake get some extra niceties. —φέρει, κ.τ.λ., compare Juvenal, 'Da Trebio; pone ad Trebium; vis, frater, ab ipsis Ilibus?'

774. The MSS. have ἀνδρῶς, which Bergk retains, and it might fairly mean 'the man with the forehead,' as Theoc. XIII. τῷ χαλεντος "Ἰλα, τῷ τῶν πλοκαμῖδα φορεῖντος. But the Schol. read λαμπρὸν, which is supported by Equit. 547, ὅ' ὁ ποιητῆς ἀπ' αὐτῶν κατὰ νοῦν πράξας, φαειρὸς λάμποντι προσώψω. Nub. 540, οὐδ' ἔσχωψε τοὺς

φαλακροὺς, οὐδὲ κόρδαχ' εἰλκυσεν. Eupolis, it seems, had ridiculed Aristophanes on the score of his baldness.

775—796. These lines, to which 797—817 form the antistrophe, are either mutilated of the ἐπίρρημα and ἀντεπίρρημα, or that usual feature was not here added to the latter half of the παράβασις (see sup. 729). The short ode may be regarded as a lively recitative to break the long ῥῆσις of the παράβασις, which was rather intoned to the αὐλὸς than sung. It was usual to commence this ode with an invocation; see Equit. 551. Nub. 563.—μετ' ἐμοῦ, construe with χόρευσον.

780. σοὶ γὰρ τὰδε. Thalia the Muse had in her charge the banquets and festivities from which she took her name.



- ἦν δέ σε Καρκίνος ἐλθὼν 781  
 ἀντιβολῇ μετὰ τῶν παίδων χορεῦσαι,  
 μήθ' ὑπάκουε μήτ' ἔλ- 785  
 θης συνέριθος αὐτοῖς,  
 ἀλλὰ νόμιζε πάντας  
 ὕρνυγας οἰκογενεῖς, γυλιαίχενας ὄρχηστὰς 789  
 ναννοφυεῖς, σφυράδων ἀποκνίσματα, μηχανοδίφας.  
 καὶ γὰρ ἔφασχ' ὁ πατήρ ὁ παρ' ἐλπίδας  
 εἶχε τὸ δρᾶμα γαλῆν τῆς 795  
 ἐσπέρας ἀπάγξαι.  
 τοιάδε χρῆ Χαρίτων δαμώματα καλλικόμων ἀντ.

781. Καρκίνος. The accent, which is noticed by the Scholiast, follows a general law by which a proper name is thus distinguished from a noun of the same spelling. Hence we have Πλάτος in the N.T. For Carcinus and his three dwarf sons, who were employed as dancers in choruses, see Vesp. 1505. Nub. 1261.

785. μήθ' ὑπάκουε, do not respond to them nor come forward to take any part with them. —ὕρνυγας, 'home-bred quails.' Either (says the Schol.) from their small stature or from their quarrelsome disposition. —οἰκογενεῖς, bred and trained in the house for fighting, like the cocks, ἐνόλκιοι ὄρνιθες, Aesch. Eum. 866. —γυλιαίχενας, see on 527 sup. —σφυράδων, sup. 4. Schol. σφυράδες δὲ εἰσι τὰ τῶν αἰγῶν καὶ προβάτων ἀποπατήματα. Εὐπολὺς αἰξί' σφυράδων πολλῶν ἀναμέσση. —μηχανοδίφας, planners or inventors of stage-machines. Schol. ἐπειδὴ πολλὰς ὡς τραγῳδοὶ μηχανὰς προσέφερον ἵπτα θεοὺς ἐμμοῦντο ἀνερχομένους ἢ κατερχομένους ἐκ τοῦ οὐρανοῦ ἢ ἄλλο τι τοιούτων.

794. καὶ γὰρ, κ.τ.λ. 'For their father declared that when he had got a play beyond his hopes, a cat came in the dark and strangled it.' Carcinus had written a play called Μῦες, 'The Mice,' which he thought was sure of success, but which failed. 'Perhaps,' says Mr Green, 'the archon was the cat, and refused him a chorus, thus strangling his infant play.' Possibly ἔχειν δρᾶμα may mean χορῶν λαβεῖν or ἔχειν (801), to get leave to bring a play on the stage. But Schol. ὅπερ εἶχε, τοῦτέστιν ὁ μετὰ μόχθου συνεγράψατο.

797. τοιάδε, κ.τ.λ. 'Such (i.e. bearing on peace and its festivities, 780) are the lays of the fair-haired goddesses of song that a wise poet should sing, when the swallow alights to chirp her ode to spring, and Morsimus has not got a chorus.' —δημῳάματα are properly 'popular ballads.' Hesych. παίγνια. Ἀνδ δαμώματα· κοινώματα, δημοσιώματα. So Pind. Isth. vii. 8, and Plat. Theaet. p. 161 fin. use δημοῦσθαι. Schol. τὰ δημόσια ἀδόμενα· ἔστι δὲ παρὰ τὰ Στησιχόρου ἐκ τῆς Ὀρεστείας· τῶν

τὸν σοφὸν ποιητὴν  
 ὕμνεῖν, ὅταν ἥρινά μὲν φωνῇ χελιδῶν 800  
 ἔξομένη κελαδῇ, χορὸν δὲ μὴ 'χῆ Μόρσιμος  
 μηδὲ Μελάνθιος, οὐ δὴ  
 πικροτάτην ὅπα γηρύσαντος ἤκουσ', 805  
 ἥνίκα τῶν τραγῳδῶν  
 τὸν χορὸν εἶχον ἀδελ-  
 φός τε καὶ αὐτὸς, ἄμφω  
 Γοργόνες ὀψοφάγοι, βατιδοσκόποι, ἄρπυιαι, 810  
 γρασόβαι, μιαιοί, τραγομάσχαλοι, ἰχθυολύμαι  
 ὃν καταχρεμψαμένη μέγα καὶ πλατὺ 815

ἀδε χρὴ χαρίτων δαμώματα καλ-  
 λιχόρων ὕμνεῖν, Φρύγιον μέλος  
 ἐξευρόντα ἄβρως ἦρος ἐπερχομέ-  
 νου.—ἥρινά, neuter plural, to be  
 construed with κελαδῇ. The  
 time of the spring Dionysia is  
 meant.—ἔξομένη, ἐφίσταουσα, as  
 Ran. 681 Ὀρχία χελιδῶν ἐπὶ  
 βάρβαρον ἔξομένη πέταλον. The  
*perching* of the swallow was  
 probably regarded as a mark of  
 its settled return. I cannot see  
 the slightest reason for reading  
 ἡδομένη with Bergk, or ἡδομένη  
 with Meineke. Cf. Equit. 419,  
 ὦρα νέα, χελιδῶν.

801. Μόρσιμος. This man,  
 ridiculed in Eq. 401, Ran. 151,  
 was, like Melanthius, a bad writer  
 of Tragedies. The latter, the  
 Schol. says, was satirized as a  
 glutton (inf. 1009), and by Eu-  
 polis for worse vices than that.  
 —οὐ δὲ, κ.τ.λ., 'the grating tones  
 of whose voice I heard spouting  
 (or perhaps, teaching the actors),  
 when he and his brother got  
 that chorus of tragic perform-  
 ers.' On one occasion at least  
 Melanthius seems to have  
 brought out a play, but his  
 voice was found harsh and un-

pleasing. For χορὸν λαβεῖν cf.  
 Ran. 94. The Schol. doubts  
 whether ἀδελφός καὶ αὐτὸς means  
 that both were tragic composers,  
 or only both gluttons.

810. ὀψοφάγοι, 'fish-eaters,'  
 cf. inf. 1009.—βατιδοσκόποι, 'on  
 the look-out for thorn-fish,' or  
 some fish that was prized by  
 gourmands. It is combined, as  
 Mr Green observes, with the  
 eel in Vesp. 510, and therefore  
 was, like it, a special delicacy.  
 Its name seems connected with  
 βῆτος.—ἄρπυιαι, seizers and car-  
 riers of it away from the market.  
 —γρασόβαι, elbowing away the  
 old women who came to buy.  
 The Schol. adds, ἡ γὰρ συγκοι-  
 μώμενοι, σοβάς meaning πόρνη.  
 —τραγομάσχαλοι, Hor. Ep. i.  
 15, 31, 'Pastillos Rufillus olet,  
 Gorgonius hircum.'—ἰχθυολύ-  
 μαι, Hor. Epist. i. 15, 31, 'per-  
 nicies et tempestas barathrum-  
 que macelli' (Mr Green).

815. ὦ, κ.τ.λ. All of the  
 above were personally disliked  
 by Aristophanes; and it is like-  
 ly enough that they belonged to  
 the war-party. The Muse is  
 asked to spit at them with

Μοῦσα θεὰ μετ' ἐμοῦ ξύμ-  
παιζε τὴν ἑορτήν.

ΤΡΥΓΑΙΟΣ.

ὡς χαλεπὸν ἐλθεῖν ἦν ἄρ' εὐθὺ τῶν θεῶν.  
ἔγωγέ τοι πεπόνηκα κομιδῇ τῷ σκέλῃ.  
μικροὶ δ' ὄραν ἄνωθεν ἦστ'. ἔμοιγέ τοι  
ἀπὸ τοῦρανοῦ φαίνεσθε κακοήθεις πάννυ,  
ἐντευθενὶ δὲ πολὺ τι κακοηθέστεροι.

820

ΟΙΚΕΤΗΣ.

ὦ δέσποθ', ἦκεις;

ΤΡΥΓΑΙΟΣ.

ὡς ἐγὼ 'πυθόμην τινός.

ΟΙΚΕΤΗΣ.

τί δ' ἔπαθες;

825

ΤΡΥΓΑΙΟΣ.

ἤλγουν τῷ σκέλῃ μακρὰν ὁδὸν  
διεληλυθώς.

ΟΙΚΕΤΗΣ.

ἴθι νυν, κάτειπέ μοι,

ΤΡΥΓΑΙΟΣ.

τὸ τί;

hearty goodwill, and to join the poet in keeping the feast (Διονύσια ἐν ἀστεί) with festive sport.

819. Trygaeus reappears on the stage, having descended by a high staircase (whence he says he is 'quite tired in his legs') from the top of the wall behind the Proscenium, where he has been during all the former part of the play. The servants,—the same, perhaps, who at first had fed the beetle,—meet him and ask some droll questions as to his adventures in the sky.

821. μικροί. This shows that the distance of Trygaeus from the spectators was very considerable. The diameter of a large Greek theatre was about the length of an English cathedral. —κακοήθεις, badly disposed—'a bad lot,' as we say. Used παρά προσδοκίαν, for φαῦλοι, 'insignificant.'

824. ὡς ἐγὼ, κ.τ.λ. 'Somebody told me so' seems an Attic joke for 'Don't you see me with your own eyes?' Meineke calls this "locus corruptus et lacunosus."

## ΟΙΚΕΤΗΣ.

ἄλλον τιν' εἶδες ἄνδρα κατὰ τὸν αἶρα  
πλανώμενον πλὴν σαντόν;

## ΤΡΥΤΑΙΟΣ.

οὐκ, εἰ μὴ γέ που  
ψυχὰς δὺ' ἡ τρεῖς διθυραμβοδιδασκάλων.

## ΟΙΚΕΤΗΣ.

τί δ' ἔδρων;

830

## ΤΡΥΤΑΙΟΣ.

ξυνελέγοντ' ἀναβολὰς ποτώμεναι,  
τὰς ἐνδιαεριαυερνηχέτους τινάς.

## ΟΙΚΕΤΗΣ.

οὐκ ἦν ἄρ' οὐδ' ἃ λέγουσι κατὰ τὸν αἶρα,  
ὥς ἀστέρες γυγνόμεθ', ὅταν τις ἀποθάνῃ;

## ΤΡΥΤΑΙΟΣ.

μάλιστα.

831. ἀναβολάς, 'airs.' Properly, ἀμβολή is the prelude played on the lute before the song commences, Pind. Pyth. 1. 7. (Mr Rogers, from Ar. Rhet. iii. 9, 1, says 'long rambling odes' are meant.) The high-flown style of the dithyrambic writers is often satirized, and in a very droll way, e. g. Ach. 390, Nub. 333, Av. 904—45, and ib. 1385, ἀεροδότητος καὶ νιφοβόλου ἀναβολάς. Plato probably alludes to the fault of bombast in the *rhôtores* when he says (Phaedr. p. 270 A), πᾶσαι ὅσαι μεγάλαι τῶν τεχνῶν προσδέονται ἀδολεσχίας καὶ μετεωρολογίας φύσεως πέρι· τὸ γὰρ ὑψηλόνουν τοῦτο καὶ πάντα τελεσιουργὸν ἔοικεν ἐντεῖθεν ποθεῖν εἰσιέναι. The long compound, the exact reading of which is uncertain (—αυερι, —ανερι, —αιθερι), need not be too closely pressed;

the point of the joke is its very absurdity, 'sun-lit mist-ical air-swimming nothings.' The digammated *αἰήρ*, *ἄήρ*, is hardly in place, following next after the usual form *αἶερ*. And this the Schol. objects against the reading of Didymus. For the article with the indefinite *τινας*, compare Oed. R. 107, τοὺς αὐτοέοντας χειρὶ τιμωρεῖν *τινας*. Oed. Col. 288, *ὅταν δ' ὁ κύριος παρῇ τις*.

832. οὐκ ἦν ἄρ'. 'Then it was not true, after all, that they say (happens) in the air—that we become stars, whenever any one dies.' Shakesp. Rom. and Jul. iii. 2, init., "Give me my Romeo, and when he shall die, Take him and cut him out in little stars, And he will make the face of heaven so fine, That all the world will be in love with Night, And pay no worship to the garish sun."

## ΟΙΚΕΤΗΣ.

καὶ τίς ἐστιν ἀστὴρ νῦν ἐκεῖ;

## ΤΡΥΤΑΙΟΣ.

Ἴων ὁ Χίος, ὅσπερ ἐποίησεν πάλαι 835  
ἐνθάδε τὸν Ἀοῖον ποθ' ὥς δ' ἦλθ', εὐθέως  
Ἀοῖον αὐτὸν πάντες ἐκάλουν ἀστέρα.

## ΟΙΚΕΤΗΣ.

τίνες γάρ εἰς' οἱ διατρέχοντες ἀστέρες,  
οἳ καόμενοι θεοῦσιν;

## ΤΡΥΤΑΙΟΣ.

ἀπὸ δείπνου τινὲς

τῶν πλουσίων οὔτοι βαδίζουσ' ἀστέρων, 840  
ἱπνοὺς ἔχοντες, ἐν δὲ τοῖς ἱπνοῖσι πῦρ.  
ἀλλ' εἴσωγ' ὥς τάχιστα ταυτηνὶ λαβὼν  
καὶ τὴν πύελον κατὰκλυζε, καὶ θέρμαιν' ὕδωρ

834. καὶ τίς, 'and who is the star there now?' i. e. one of the recently dead. Mr Green renders it, "Pray who then is a star? give us a specimen." The usual sense of καὶ τίς (as sup. 124) is 'surely no one is,' &c. And if τίς is indefinite, 'is there any star there now?' ἐστιν would take the emphatic accent.

836. ἐνθάδε, when here on earth. Ion Chius was a writer, among many other kinds of composition, of tragedies and dithyrambs, as well as of odes (Schol.); and one of these last commenced with Ἀοῖον ἀεροφόταν ἀστέρα μελινωμεν, δελίου λευκῇ πτέρυγι πρόδρομον.—ὥς δ' ἦλθ', sc. εἰς οὐρανόν. The Schol. seems to have read ἐνθάδε instead of εὐθέως.—It is difficult to see what objection can be raised against the passage as

it stands in the MSS. Yet Bergk reads καὶ τίς ἐστιν ἀστὴρ νῦν ἐκεῖ Ἴων ὁ Χίος; TP. ὅστις; ἐποίησεν πάλαι, κ.τ.λ. Meineke, who gives καὶ τίς—τὸν ἀοῖον ποθ' to the οἰκέτης, reads TP. ὥς ἦλθ' εὐθέως ἐφ' αὐτὸν, κ.τ.λ. Both these changes seem to be wanton corruptions of the text. The question, 'Who's the star there now?' merely means, 'Who is the last comer that has been made a star of?'

841. ἱπνοὺς, Schol. λαμπτήρας, 'candelabra;' candlesticks or lanterns, we should rather have said. Hesychius, among other meanings, gives φανός.

842. ταυτηνὶ, sc. τὴν Ὀπάραν.—πύελον, 'rinse out the bath,' for the marriage ceremony. Vesp. 141, κατὰ τῆς πύελου τὸ τρήμ' ὅπως μὴ κδύσεται.

στόρνυ τ' ἐμοὶ καὶ τῇδε κουρίδιον λέχος.  
καὶ ταῦτα δράσας ἦκε δεῦρ' αὐθις πάλιν 845  
ἐγὼ δ' ἀποδώσω τῇδε τῇ βουλῇ τέως.

ΟΙΚΕΤΗΣ.

πόθεν δ' ἔλαβες ταύτας σύ;

ΤΡΥΤΑΙΟΣ.

πόθεν; ἐκ τούρανου.

ΟΙΚΕΤΗΣ.

οὐκ ἂν ἔτι δοίην τῶν θεῶν τριώβολον,  
εἰ πορνοβοσκοῦς' ὥσπερ ἡμεῖς οἱ βροτοί.

ΤΡΥΤΑΙΟΣ.

οὐκ, ἀλλὰ κάκεῖ ζῶσιν ἀπὸ τούτων τινές. 850

ΟΙΚΕΤΗΣ.

ἄγε νυν ἴωμεν. εἰπέ μοι, δῶ καταφαγεῖν  
ταύτη τι;

ΤΡΥΤΑΙΟΣ.

μηδέν' οὐ γὰρ ἐθελήσει φαγεῖν  
οὗτ' ἄρτον οὔτε μᾶζαν, εἰωθυῖ' ἀεὶ  
παρὰ τοῖς θεοῖσιν ἀμβροσίαν λείχειν ἄνω.



846. τῇδε, so. τὴν Θεωρίαν. Here again the βουλευται sitting on the προεδρία are probably pointed to.—τέως, pending your return.

847. Meineke reads ταύτας; ὁπόθεν, κ.τ.λ., perhaps rightly, as the σὺ is not required; MSS. Ven. Rav. ταύτας σύ; others edit ταῦτα σύ; i.e. these two girls (dual). The Attics however prefer the masculine form of the dual, as Aesch. Pers. 188, τούτω is used of the two women seen in a dream.—ἐκ τούρανου, cf. sup. 709.

850. οὐκ. He denies that the gods 'keep brothels,' but

adds, by a change without a difference, that 'some of them get their livelihood by that.'

851. ἄγε νυν (to Opora). Dr Holden, with the approval of Meineke, gives ἄγε νυν ἴωμεν to Trygaeus.—εἰπέ μοι (to Trygaeus).

854. ἀμβροσίαν λείχειν. Without pressing the sense further, the student may conceive that Nectar and Ambrosia were fitting food for the goddess of Vintage.—κάνθαρε, here also, on earth. The Schol. seems to have read λείχειν ἀπ' αὐτῇ καὶ κανά σκεναστήον, for his note is κανά· κανίσκια.

## ΟΙΚΕΤΗΣ.

λείχειν ἄρ' αὐτῇ κὰνθάδε σκευαστέον. 855

## ΧΟΡΟΣ.

εὐδαιμονικῶς γ' ὁ πρεσ- στρ.  
βύτης, ὅσα γ' ᾧδ' ἰδεῖν,  
τὰ νῦν τάδε πράττει.

## ΤΡΥΓΑΙΟΣ.

τί δῆτ', ἐπειδὴν νυμφίον μ' ὁρᾶτε λαμπρὸν ὄντα;

## ΧΟΡΟΣ.

ξηλωτὸς ἔσει, γέρων 860  
αὐθις νέος ὦν πάλιν,  
μῦρῳ κατὰλειπτος.

## ΤΡΥΓΑΙΟΣ.

οἶμαι. τί δῆθ', ὅταν ξυνῶν τῶν τιτθίων ἔχωμαι;

## ΧΟΡΟΣ.

εὐδαιμονέστερος φανεῖ τῶν Καρκίνου στροβίλων.

## ΤΡΥΓΑΙΟΣ.

οὐκουν δικαίως; ὅστις εἰς 865  
ὄχημα κανθάρου 'πιβὰς  
ἔσωσα τοὺς Ἑλληνας, ὥστ'  
ἐν τοῖς ἀγροῖς  
ἄπαντας ὄντας ἀσφαλῶς  
βινεῖν τε καὶ καθεύδειν.

## ΟΙΚΕΤΗΣ.

ἡ παῖς λέλονται καὶ τὰ τῆς πυγῆς καλά'

859. τί δῆτα, so. ἐρεῖς.—λαμπρὸν, 'spruce.'—γέρων Bergk for γέρον.

864. τῶν Καρκίνου, παρὰ προσδοκίαν, since these diminutive dancers (sup. 782) were more aptly called κακοδαίμονες. — στροβίλων, 'tops,' βέμβικες, Vesp. 1530, pirouettes. Among several

rather ill-defined meanings of στροβίλος, one is 'a fir-cone,' from the spiral arrangement of the scales round the axis.

868. The messenger brings word that everything is now ready for the marriage of Ὀπώρα with Trygaeus. — σησαμή, for σησαμέα (compare γῆ, κυνή), a

ὁ πλακοῦς πέπεπται, σησαμῇ ξυμπλάττεται,  
καὶ τὰλλ' ἀπαξάπαντα τοῦ πέους δὲ δεῖ.

870

## ΤΡΥΓΑΙΟΣ.

ἴθι νυν ἀποδῶμεν τήνδε τὴν Θεωρίαν  
ἀνύσαντε τῇ βουλῇ τι ταυτηί.

## ΟΙΚΕΤΗΣ.

τί φής;

αὕτη Θεωρία ἴσθιν, ἣν ἡμεῖς ποτε  
ἐπαλομεν Βραυρῶνάδ' ὑποπεπωκότες;

## ΤΡΥΓΑΙΟΣ.

σάφ' ἴσθι, καλήφθη γε μόλις.

875

## ΟΙΚΕΤΗΣ.

ὦ δέσποτα,

ὅσῃν ἔχει τὴν πρωκτοπεντετηρίδα.

cake of sesamè-seed. Like the Roman *confarreatio*, and our wedding-cake, the Greeks appear to have adopted this symbol of joint-fare in life. Meineke reads *σησαμῖς* with Dobree.

872. If the reading is right, *τι* must be taken with *ἀνύσαντε*, though the order of the words is involved.—*ταυτηί*, viz. here present in the front seats of the theatre. Bergk reads *ΟΙΚ. ταυτηί*; *τί φής*; Meineke, *ταυτηί*; *τι φής*; The Schol. says, *πρὸς οὐδὲν τὸ τι*. The phrase *ἀνύσας τι*, for 'quickly,' is common enough, e.g. *Equit. 119*, or simply *ἀνύσας* (*Plut. 349*). May it here mean 'doing something for (i.e. to please) the Council'?

874. *ἐπαλομεν*. 'Is this the *Theoria* (i.e. the company of the *Theori*) that we once tried to beat when we went on a drunken spree to Brauron?' The natural sense of this ob-

scure passage is, that some Athenian *Theori*, sent to the feast of the Brauronia (*Lysist. 645*), were attacked and beaten by a party of drunken youths. Of this however we have no information. With *Βραυρῶνάδε* it seems we must supply *ἐλθόντες*. The explanation given by the Scholiast seems forced and improbable; that Brauron, a demus in Attica, was notorious for *πύρραι*, and that *ἐπαλομεν* means *συνουσιάζομεν*.

875. *ἐλήφθη μόλις*, we had difficulty enough in getting her back; i.e. during the war all the customary *θεωρίαι* have been suspended.

876. *ὅσῃν ἔχει, κ.τ.λ.* He points to her figure, and praises its well-developed outline. The *πενταετηρίς*, or full term of four years, is meant, when *Theori* were officially sent to the great games.



## ΤΡΥΓΑΙΟΣ.

εἶεν, τίς ἐσθ' ὕμῶν δίκαιος, τίς ποτε,  
τίς διαφυλάξει τήνδε τῇ βουλῇ λαβών;  
οὗτος, τί περιγράφεις;

## ΟΙΚΕΤΗΣ.

τὸ δεῖν', εἰς Ἴσθμια

σκηνὴν ἐμαντοῦ τῷ πέει καταλαμβάνω.

880

## ΤΡΥΓΑΙΟΣ.

οὐπω λέγεθ' ὑμεῖς τίς ὁ φυλάξων. δεῦρο σὺ  
καταθήσομαι γὰρ αὐτὸς εἰς μέσους ἄγων.

## ΟΙΚΕΤΗΣ.

ἐκείνοσ' ἰκεῖ.

## ΤΡΥΓΑΙΟΣ.

τίς;

## ΟΙΚΕΤΗΣ.

ὅστις; Ἀριφράδης,

ἄγειν παρ' αὐτὸν ἀντιβολῶν.

877. τίς δίκαιος; He asks which of the spectators is an honest fellow, and will keep Theoria for the Senate; i.e. will not break the peace and interrupt the θεωρίαι by acting with the war-party.

879. τί περιγράφεις; He addresses the slave, who is disposed to lay hands on her (Lat. *contrectare*); and the answer is in allusion to the Isthmian games, where, as at the Olympia, the people used to pitch their tents in the immediate neighbourhood.

881. δεῦρο σὺ, addressed to Theoria. He says he will himself take and deposit her, or give her as a pledge, among the spectators generally, viz. as the

best test of the war-party and the peace-party. There is no reason to suppose that Theoria was in fact given up to the spectators: she doubtless remains on the stage, exhibited however very conspicuously, to say the least, to the audience. The MSS. reading is *ἐς μέσους αὐτὸς*, or *αὐτὸς ἐς μέσους*. With *καταθήσομαι* supply *αὐτήν*, or rather, *σε*. Mr Green indeed ingeniously and plausibly reads *αὐτὸς ἐς μέσον σ' ἄγων*. Mr Rogers, *ἐς μέσους αὐτὸς σ' ἄγων*. Either would account for the corruption, which arose from the omission of the *σε*.

883. Ἀριφράδης. He was a dissolute and disreputable fellow, satirized in Equit. 1281.

## ΤΡΥΓΑΙΟΣ.

ἀλλ', ὦ μέλε,

τὸν ζῶμον αὐτῆς προσπεσῶν ἐκλάψεται. 885

ἄγε δὴ σὺ κατάθου πρῶτα τὰ σκεύη χαμαί.

βουλή, πρυτάνεις, ὁράτε τὴν Θεωρίαν.

σκέψασθ' ὅσ' ὑμῖν ἀγαθὰ παραδώσω φέρων,

ὥστ' εὐθέως ἄραντας ὑμᾶς τῷ σκέλει

ταύτης μετέωρα καταγαγεῖν ἀνάρρυσιν. 890

τοῦτ' δ' ὅρα τοῦπτάμιον ἡμῖν ὡς καλόν.

## ΟΙΚΕΤΗΣ.

διὰ ταῦτα καὶ κεκάπνικ' ἄρ'· ἐντεῦθεν γὰρ ἦν

πρὸ τοῦ πολέμου τὰ λάσανα τῇ βουλῇ ποτέ.

## ΤΡΥΓΑΙΟΣ.

ἔπειτ' ἀγωνά γ' εὐθὺς ἐξέσται ποιεῖν

ταύτην ἔχουσιν αὔριον καλὸν πάννυ, 895

ἐπὶ γῆς παλαίειν, τετραποδηδὸν ἐστάναι,

πλαγίαν καταβάλλειν, ἐς γόνατα κύβδ' ἐστάναι,

καὶ παγκράτιόν γ' ὑπαλειψαμένοις νεανικῶς

παίειν, οὔρπτειν, πύξ' ὁμοῦ καὶ τῷ πέει·

τρίτῃ δὲ μετὰ ταῦθ' ἵπποδρομίαν ἄξετε,

ἵνα δὴ κέλης κέλητα παρακλητιεῖ, 900

ἄρματα δ' ἐπ' ἀλλήλοισιν ἀνατετραμμένα

886. τὰ σκεύη. The Schol. refers this to some symbols of peace, or some sacrificial implements she carried. The exact sense is uncertain. By reading τὴν σκευὴν, with Meineke, we must assume that she is ordered to strip. The passage following is coarse enough, and it may be doubted if the comic stage had any reserve in bringing forward the nude on such occasions. See Vesp. 1374.

890. ἀνάρρυσιν was the name

of one of the days of the Apaturia.—ὅρα Dind. for ὁράτε. Others ὁράτ' ὀπτάμιον, &c.

901. ἄρματα. The point of attraction in a Greek chariot-race was not so much the speed, as the danger encountered, the hair-breadth escapes, the serious accidents that occurred to the drivers, and the skill and presence of mind shown in avoiding them. In these respects, it resembled rather a Spanish bull-fight than simply a contest of speed. To this

φυσῶντα καὶ πνέοντα προσκινήσεται,  
 ἕτεροι δὲ κείσονται γ' ἀπεψωλημένοι  
 περὶ ταῖσι καμπαῖς ἡνίοχοι πεπτωκότες.  
 ἀλλ', ὦ πρυτάνεις, δέχεσθε τὴν Θεωρίαν. 905  
 θᾶσ' ὡς προθύμως ὁ πρύτανις παρεδέξατο·  
 ἀλλ' οὐκ ἂν, εἴ τι προῖκα προσαγαγεῖν σ' ἔδει·  
 ἀλλ' εὖρον ἂν σ' ὑπέχοντα τὴν ἐκεχειρίαν.

## ΧΟΡΟΣ.

ἡ χρηστός ἀνὴρ πολὺ 905  
 ταις ἐστὶν ἅπασιν ὅσ-  
 τις γ' ἐστὶ τοιοῦτος.

## ΤΡΥΤΑΙΟΣ.

ὅταν τρυγᾷτ' εἴσεσθε πολλῶ μᾶλλον οἴος εἰμι.

Plato clearly alludes in *Phaedr.* p. 248, where the souls in the celestial roundabout *ξυμπεριφέρονται πατοῦσαι ἀλλήλας καὶ ἐπιβάλλουσαι, ἑτέρα πρὸ τῆς ἐτέρας πειρωμένη γενέσθαι θόρυβος οὖν καὶ ἄμλλα καὶ ἰδρῶς ἐσχατος γίγνεται, οὗ δὴ κακία ἡνιόχων πολλὰ μὲν χωλεύονται, πολλὰ δὲ πολλὰ πτερά θραύονται.*

906. ὁ πρύτανις, the ἐπιστάτης or president for the day, who is supposed to be present in the theatre. *Thuc.* vi. 14, *init.*, καὶ σὺ, ὦ πρύτανι, ταῦτα—ἐπιψήφισε.—ἀλλ' οὐκ ἂν, sc. οὕτω προθύμως ἐδέξω. 'You would not have shown such readiness if you had had to bring on any matter for nothing,' i.e. that didn't pay as the reception of *Theoria* pays. *Schol.* τοῖς πρυτάνεσιν ἔθος ἦν προσαγαγεῖν τοὺς δεομένους εἰς τὴν βουλὴν καὶ δηλονότι ἐδωροδοκοῦντο παρὰ τῶν χρηζήδωντα προσελθεῖν καὶ εἰ μὲν τις αὐτοὺς ἐχρημάτιζε, προθύμως συνετελεαμβάνοντο, τοὺς δὲ προῖκα

προσιέναι θέλοντας οὐκέτι μετ' ἱσθῆς σπουδῆς προσήγον. σκώπτει γοῦν αὐτοὺς ὡς ἥττους ὄντας λήμματος. So much indeed is distinctly stated by *Xenophon*, *De Rep. Ath.* iii. 3 (p. 198, ed. Teubner). λέγουσι δὲ τινες, ἦν τις ἀργύριον ἔχων προσίη πρὸς βουλὴν ἢ δῆμον, χρηματιεῖται. ἐγὼ δὲ τούτοις ὁμολογήσαιμ' ἂν ἀπὸ χρημάτων πολλὰ διαπράττεσθαι Ἀθήνησι, καὶ ἐτι ἂν πλείω διαπράττεσθαι εἰ πλείους ἐπεδίδοσαν ἀργύριον.

908. ἐκεχειρίαν. A play between the meanings 'holiday' (*dies nefasti*, or *justitium*), and 'hand-holding,' viz. to receive a bribe. Hence *ἐμβαλε κυλλῇ*, 'put a coin in the hollow of my hand,' *Equit.* 1083. *Thesm.* 936, ὦ πρύτανι, πρὸς τῆς δεξιᾶς, ἡνπερ φιλεῖς κολῆν προτείνειν, ἀργύριον ἦν τις διδῶ. *Ecol.* 782, (θεῶν ἀγάλματα) ἔστηκεν ἐκτείνοντα τὴν χεῖρ' ὑπτίαν.

912. ὅταν τρυγᾷτε, when you come to get in your vintage,

## ΧΟΡΟΣ.

καὶ νῦν σύ γε δῆλος εἶ  
σωτήρ γὰρ ἅπασιν ἀν-  
θρώποις γεγένησαι.

915

## ΤΡΥΤΑΙΟΣ.

φήσεις γ', ἐπειδὴν ἐκπίης οἴνου νέου λεπαστήν.

## ΧΟΡΟΣ.

καὶ πλήν γε τῶν θεῶν αἰεὶ σ' ἡγησόμεσθα πρῶταν.

## ΤΡΥΤΑΙΟΣ.

πολλῶν γὰρ ὑμῖν ἄξιός  
Τρυγαῖος ἀθμονεὺς ἐγὼ,  
δεινῶν ἀπαλλάξας πόνων  
τὸν δημότην  
καὶ τὸν γεωργικὸν λεῶν,  
'Ἐπέρβολόν τε παύσας.

920

921

## ΧΟΡΟΣ.

ἄγε δὴ, τί νῦν ἐντευθενὶ ποιητέον;

## ΤΡΥΤΑΙΟΣ.

τί δ' ἄλλο γ' ἢ ταύτην χύτραις ἰδρυτέον;

and find that your crops have not been destroyed by the enemy.

916. λεπαστήν. Schol. εἶδος ποτηρίου μείζον ἢ κύλιξ. Perhaps the feast of the Χόες or the Πισογία is alluded to.

918. πολλῶν ὑμῖν ἄξιός, 'deserving of much at your hands,'—the regular Attic idiom. In Ach. 7, καὶ φιλῶ τοὺς ἰππέας διὰ τοῦτο τοῦργον' δξιον γὰρ Ἑλλάδι, the meaning seems to be, τὸ γὰρ ἔργον ἀξιον (φιλίας) ἐστὶν Ἑλλάδι.

921. Bergk adds on conjecture δμυλον after δημότην. He also assigns to Trygaeus 922. Meineke gives it to the servant. The force of the dual is not clear.

923. ταύτην (emphatic), 'so great a goddess as this.'—χύτραις ἰδρύειν was a phrase used of consecrating a Hermes, or phallic pillar in front of a house. The subject is curious, and would require discussion at some length; but, as it is one to be treated with some reserve, it is sufficient here to say, that the Greek Hermæ, as well as the Roman Termini, the Apollo Ἀγνιεύς or Προστατήριος, (Dem. Mid. p. 531), and the obelisks or upright stone posts of which almost every country affords some specimens, often of a remote antiquity, were sacred symbols of a primitive form of nature-

ΧΟΡΟΣ.

χύτραισιν, ὥσπερ μεμφόμενον Ἑρμίδιον;

ΤΡΥΓΑΙΟΣ.

τί δαί δοκεῖ; βούλεσθε λαρινῶ βοτ;

925

ΧΟΡΟΣ.

βοτ; μηδαμῶς, ἵνα μὴ βοηθεῖν ποι δέη.

ΤΡΥΓΑΙΟΣ.

ἀλλ' ὕτ παχείᾳ καὶ μεγάλῃ;

ΧΟΡΟΣ.

μὴ μῆ.

worship, viz. of the powers of production. It was doubtless because they were *religious* emblems that the Athenians were in such commotion about the mutilation of the Hermæ. The Romans offered *liba*, or porridge, to the Termini; and the frequent mention of pouring oil on polished or glistening stones, ἀποστιβόντες ἀλείφατος, Od. iii. 408, has reference to this ancient and once universal form of religion. It is remarkable, that by the ancient (Catholic) ritual still in use, oil and wine, after the Jewish custom, are poured over the foundation-stone in consecrating it before building a church. (See Genesis, xxviii. 18.) So Theophrast. (Char. 16, Δεισιδαιμ.) καὶ τῶν λιπαρῶν λίθων τῶν ἐν ταῖς τριόδοις παριῶν ἐκ τῆς ληκίδου ἑλαιον καταχεῖν καὶ ἐπὶ γόνατα πεσὼν καὶ προσκυνήσας ἀπαλάττεσθαι. Dr Inman (Ancient Faiths, Vol. II. p. 1. of the Preface) observes in reference to the Indian Cult of such symbols, "In worship, *ghee*, or oil, is poured over the pillar, and allowed to run off by a spout." It is on this principle of symbolism that

the porridge (ἐτνος) is poured over the oblong roll (ἐλατήρ) in the phallic ceremony in Ach. 246. Compare Plut. 1198, τὰς χύτρας, αἷς τὸν θεὸν ἰδρυνόμεθα, λαβοῦσ' ἐπὶ τῆς κεφαλῆς φέρε σεμνῶν. The Schol. cites the Danaides of our poet (frag. 245 Dind.).

924. μεμφόμενον, 'grumbling,' 'dissatisfied,' as though such honour were insufficient for the occasion.

925. λαρινῶ βοτ, 'a fatted ox.' The word is connected with λαρός, 'sweet,' *laridus* (Plant. Capt. 847), *lardum*, 'lard.' Hesych., λαρινοὶ βόες· εὐτραφεῖς. Photius, λαρινοί· οἱ πλοῖες, σιτιστοὶ, λιπαροί. Av. 465, λέγειν ζηῶ τι πᾶλαι μέγα καὶ λαρινὸν ἔπος τι. In another gloss he cites authorities to show that one Ἀδρείνος (a corruption of Λατίνος?) was a herdsman of Hercules. A consecration with the *major victima* was ἰδρύνασθαι *lepelw*, inf. 1091.

926. βοηθεῖν. 'A cow? No! lest we should have to go and help the cow-ards;' Or, 'An ox? No, no! we are not now going to Oxford.' Or, 'A bull! We want no bullying here.'

ΤΡΥΤΑΙΟΣ.

τιή;

ΧΟΡΟΣ.

ἵνα μὴ γένηται Θεογένους ὑήνια.

ΤΡΥΤΑΙΟΣ.

τῷ δὴ δοκεῖ σοι δῆτα τῶν λοιπῶν;

ΧΟΡΟΣ.

ὀτ.

ΤΡΥΤΑΙΟΣ.

ὀτ;

ΧΟΡΟΣ.

ναὶ μὰ Δί.

ΤΡΥΤΑΙΟΣ.

ἀλλὰ τοῦτό γ' ἔστ' Ἴωνικόν 930

τὸ ῥῆμ'.

ΧΟΡΟΣ.

ἐπίτηδες οὖν, ἵν' ἐν τήκκλησίᾳ

ὡς χρὴ πολεμεῖν λέγων τις οἱ καθήμενοι

ὑπὸ τοῦ δέους λέγῳσ' Ἴωνικῶς ὀτ,

ΤΡΥΤΑΙΟΣ.

εὖ τοι λέγεις.

928. Theogenes, or Theagenes, says the Schol., was a coarse, fat, conceited fellow of the demus Πειραιεύς. Plato uses *θηγεῖν*, 'to act swinishly,' Theaet. p. 166 E.

929. ὀτ, 'with a ewe.' The Attics contracted οἷς, οὖν, &c., into a monosyllable; the dissyllable (cf. sup. 46) was after the Ionic *patois*. We may render the exclamation ὀτ (934) by 'ugh!' for the sake of the play on the sound. Mr Rogers makes it turn on 'bah!' and 'baa-

lamb.'—*λέγων τις*, a *nominativus pendens*. Meineke reads *ἐπίτηδές γ' ἵν' ὅταν ἐν τήκκλησίᾳ*—*λέγῃ τις*. Bergk, *ἐπίτηδές γ' ἵν' ὅπου*—*λέγει τις*, which does not seem good Greek in this combination with a subjunctive. Mr Rogers has *ἵν' εἰ ἔν τήκκλησίᾳ*—*λέγει τις*. The MSS. give *ἐπίτηδές γ' ἵν' ἔν* and *λέγει*. The correction in the text, adopted by Dindorf, is Elmsley's. It is difficult to say what the original reading was, or to account for the corruption.

## ΧΟΡΟΣ.

καὶ τᾶλλα γ' ὥσιν ἥπιοι.  
 ὥστ' ἐσόμεθ' ἀλλήλοισιν ἀμνοὶ τοὺς τρόπους 935  
 καὶ τοῖσι συμμάχοισι πραΐτεροι πολύ.

## ΤΡΥΤΑΙΟΣ.

ἴθι νυν, ἄγ' ὡς τάχιστα τὸ πρόβατον λαβών·  
 ἐγὼ δὲ ποριῶ βωμόν ἐφ' οὗτου θύσομεν.

## ΧΟΡΟΣ.

ὡς πάνθ' ὅσ' ἂν θεὸς θέλῃ χη' τύχῃ κατορθοῖ, στρ.  
 χωρεῖ κατὰ νοῦν, ἕτερον δ' ἑτέρῳ 940  
 τούτων κατὰ καιρὸν ἀπαντᾷ.

## ΤΡΥΤΑΙΟΣ.

ὡς ταῦτα δηλὰ γ' ἔσθ'· ὁ γὰρ βωμὸς θύρασι καὶ δῆ.

## ΧΟΡΟΣ.

ἐπείγετε νῦν ἐν ὅσῳ  
 σοβαρὰ θεόθεν κατέχει  
 πολέμου μετὰτροπος αὔρα. 945

935. Hesych. ἀμνοὶ τοὺς τρό-  
 πους· πρᾶοι καὶ μαλακοί.

937. ἀγε, 'bring,' πρόσφερε.

939. κατορθοῖ is the sub-  
 junctive; 'all that the god wills  
 and heaven favours goes on as  
 we would wish.' Mr Rogers  
 suggests that this verse, which  
 should correspond with 1023,  
 may have been written ὡς πάνθ'  
 ὅσ' ἂν θέλῃ τύχῃ κατορθοῦν, the  
 word θεὸς being omitted in edd.  
 Ald. Junta. One reading, it  
 may be inferred from the Schol.,  
 was χώρει κατὰ νοῦν, 'Go, to  
 your heart's content,' addressed  
 to Trygaeus, and thus κατορθοῖ  
 was taken as a present tense;  
 'how Fortune too directs in its  
 course all that the god wills!'  
 —ἕτερον, κ.τ.λ. one thing falls

in with another just at the  
 nick of time.—τούτων, τῶν ἐν  
 χερσὶ, τῶν πραττομένων.

942. ὡς, ἴσθι ὡς, 'that indeed  
 is clear; for here is the altar  
 already brought out.' Trygaeus,  
 who had just said ἐγὼ ποριῶ  
 βωμόν, has been to fetch it out  
 of the house. Compare Vesp.  
 832.

943. ἐπείγετε νῦν. 'Make  
 haste now, while the brisk wind  
 prevails from heaven to waft  
 us far from war.' So Ae-  
 schylus uses τροπαία, i.e. αὔρα,  
 Cho. 775, ἀλλ' εἰ τροπαίαν τῶν  
 κακῶν θήσει ποτέ; With καρ-  
 εχεῖ the Schol. supplies τὰ  
 ἡμέτερα πράγματα. Richter  
 proposes πόλεμον, 'keeps war  
 in check.'

νῦν γὰρ δαίμων φανερώς  
ἐς ἀγαθὰ μεταβιβάζει.

## ΤΡΥΤΑΙΟΣ.

τὸ κανοῦν πάρεστ' ὅλως ἔχον καὶ στέμμα καὶ μάχαιραν,  
καὶ πῦρ γε τουτὶ, κοῦδέν ἴσχει πλὴν τὸ πρόβατον ἡμᾶς.

## ΧΟΡΟΣ.

οὐκουν ἀμιλλήσεσθον; ὥς 950  
ἦν Χαίρις ὑμᾶς ἴδῃ,  
πρόσεισιν αὐλῶν ἄκκλη-  
τος, κᾶτα τουτ' εὖ οἶδ' ὅτι  
φυσῶντι καὶ πονουμένῳ  
προσδώσετε δῆπου. 955

## ΤΡΥΤΑΙΟΣ.

ἄγε δὴ, τὸ κανοῦν λαβὼν σὺ καὶ τὴν χέρνιβα

947. μεταβιβάζει, is bringing us back again into all our former comforts.

948. seqq. A sacrifice is now prepared as a solemn inauguration of Peace. Few, if any, extant passages give so full and detailed an account of the ceremonies employed. The sacrificial idea, so to say, is one, and contains very much that is common to all forms of religion.

*ib.* τὸ κανοῦν, the basket or canister holding the sacred barley, ὄλα, the chaplet to be used by the chief celebrant, (or perhaps to be placed on the victim, Nub. 255.) and the knife for killing the victim. This was first brought up, some grains being taken in the hand of the priest (then called *προχυται* or *οὐλοχυται*) and thrown both on the victim and the people. See Nub. 262, Ach. 244. This appears to have symbolised the distribution of bread to all present, since the taking part in

the banquet was an essential feature in the religious rite. It may however have been meant to indicate the union of fruit-offerings with blood-offerings.

951. Χαίρις. He was a bad flute-player, Ach. 16, 866. Av. 858. The music of the αὐλὸς was also in vogue at a sacrifice, and itinerant musicians appear to have picked up a livelihood by lending their services on such occasions.—For ὑμᾶς Bergk reads on conjecture ὄλας. The antistrophic verse, 1034, will suit either; but there is no ground for such a change.

952. Meineke reads αὐλῶν ἀκκλητος, with the MSS. Bergk ἀκκλητος αὐλῶν, and (with Dindorf) σάφ' οἶδ' for τουτ' εὖ οἶδ'. So also Mr Green, and this coincides with the metre of 1036.—φυσῶντι, κ. τ. λ., 'that when he puffs and strains you will give him a share as a matter of course.'

956. σὺ, addressed to an



περίθι τὸν βωμὸν ταχέως ἐπιδέξια.

ΟΙΚΕΤΗΣ.

ἰδοὺ λέγοις ἂν ἄλλο περιελήλυθα.

ΤΡΥΓΑΙΟΣ.

φέρει δὴ, τὸ δαλίον τόδ' ἐμβάψω λαβών.

σείου σὺ ταχέως· σὺ δὲ πρότεινε τῶν ὀλῶν, 960

καὐτός τε χερνίπτου, παραδούς ταύτην ἐμοί,

καὶ τοῖς θεαταῖς ῥίπτε τῶν κριθῶν.

attendant. A preliminary ceremony was to carry the meal and the lustral water round the altar, sprinkling it, as well as the people, with both. Eur. Herc. Fur. 926, ἐν κύκλῳ δ' ἦδη καροῦν εὐλκτο βωμοῦ, φθέγμα δ' ὁσίων εἴχομεν.—ἐπιδέξια, *omnis gratia*, from left to right.

959. δαλίον. A lighted brand was dipped into the χερνίψ, or used for stirring it round. Hesych. δαλίον· δαλόν. ἐν ταῖς ἱεροποιαῖς εἰώθασι τὸν δαλὸν ἐμβάλλειν εἰς τὴν χέρνιβα καὶ περιρραίνειν τὸν βωμόν. Herc. F. 928, μέλλων δὲ δαλὸν χεὶρ δεξιὰ φέρειν, εἰς χέρνιβ' ὡς βάψειν, Ἀλκμήνης τόκος ἔσθ' ὡς παῖς. This probably symbolised the mystical union of the two purifying and expiatory elements, fire and water. As usual, σὺ and σὺ are addressed to different people. Vesp. 442, ἀλλ' ἄνεις με καὶ σὺ καὶ σὺ, πρὶν τὸν υἱὸν ἐκδραμεῖν. The Schol. thinks σείου σὺ is addressed to the victim. He says, a libation was poured on it to make it shake its head, and so seem to assent (ἐπινεύειν) to the sacrifice. A similar omen was πρὸς βωμὸν εὐτόλμως πατεῖν, Aesch. Ag. 1298; Mr Rogers accepts this view; so also Mr Green; but I think the order is clearly given to one of the at-

tendants to shake or stir the grain or the water. It must be allowed however that the exact meaning is uncertain, and why the middle is used. Bergk pronounces the passage corrupt. Meineke, by inverting the order of 960, 961, after Enger, and reading καὐτός γε, only makes matters worse. The connexion is, καὶ αὐτός τε χερνίπτου καὶ ῥίπτει, κ.τ.λ.—πρότεινε, 'hold out,' probably in the position of one making an offering to the gods. The transposition suggested by Enger was to bring together the mention of ὀλαὶ and κριθαί.

960. ταύτην, τὴν χέρνιβα. I will hold the vessel of water, he says, while you wash your hands.

961. ἰδοὺ. He here throws handfuls of corn on the spectators. That this was a common stage-trick appears from Vesp. 58, ἡμῖν γὰρ οὐκ ἔστ' οὔτε κάρυ' ἐκ φορμίδος δούλῳ διαρριπτοῦντε τοῖς θεωμένοις. Plut. 797, οὐ γὰρ πρεσβυδὲς ἔστι τῷ διδασκάλῳ ἰσχυρία καὶ τραγῳδία τοῖς θεωμένοις προβαλόντ', ἐπὶ τούτοις εἰτ' ἀναγκάζειν γελᾶν. The similar passage in Nub. 262, where meal is thrown on old Strepsiadēs, was referred to above, on 948.

ΟΙΚΕΤΗΣ.

ιδού.

ΤΡΥΤΑΙΟΣ.

ἔδωκας ἤδη;

ΟΙΚΕΤΗΣ.

νῆ τὸν Ἑρμῆν, ὥστε γε

τούτων ὅσοι πέρ εἰσι τῶν βεωμένων

οὐκ ἔστιν οὐδεὶς ὅστις οὐ κριθῇν ἔχει.

965

ΤΡΥΤΑΙΟΣ.

οὐχ αἱ γυναῖκες γ' ἔλαβον.

ΟΙΚΕΤΗΣ.

ἀλλ' εἰς ἑσπέραν

δώσουσιν αὐταῖς ἄνδρες.

ΤΡΥΤΑΙΟΣ.

ἀλλ' εὐχόμεθα.

τίς τῇδε; ποῦ ποτ' εἰς πολλοὶ κάγαθοί;

964. Bergk conjectures *δοὶ* *πάρεισι* *τῶν βεωμένων*, which is probable.

966. *αἱ γυναῖκες*. Schol. τὸ *τῶν ἀνδρῶν αἰδοῖον κριθῇν* ἔλεγον. The presence of women at the acting of plays is not often alluded to: but there seems little doubt of the fact. Perhaps they occupied a separate and more retired place in the theatre. See Plat. Legg. vi. p. 658 D (referred to on 50 sup.), and Gorg. 502 D, where the stage-poets are said *ῥητορεύειν πρὸς δῆμον τοιοῦτον ὅσον παίδων τε ὁμοῦ καὶ γυναίκων καὶ ἀνδρῶν, καὶ δούλων καὶ ἐλευθέρων*: where however Dr Thompson thinks tragedies *only* were open to women, since in Pac. 50 only males are included in the classification of the audience. It may be doubted if this argument has

much weight: nor does Dr Thompson at all insist upon it. The present passage may fairly mean, that the women have not got the *κριθῇ* because they were not there to receive it; and therefore they must wait till the evening. Bergk, Meineke, Dindorf read *αὐτοῖς*, against the MSS. and the sense too.

968. *τίς τῇδε*; 'Who comes this way?' This question was regularly put at a sacrifice, to give an opportunity for those to retire who were conscious of not being *ἀγνοί*, or morally fit to attend. The reply of those willing to stay was *πάντες ἀγαθοί*. This reminds one of the discipline of the catechumens in the early church. Here Trygaeus asks, 'Where are the *πολλοὶ κάγαθοί* usually to be found

## ΟΙΚΕΤΗΣ.

τοισδὶ φέρε δῶ πολλοὶ γὰρ εἰσι κάγαθοί.

## ΤΡΥΤΑΙΟΣ.

τούτους ἀγαθοὺς ἐνόμισας;

## ΟΙΚΕΤΗΣ.

οὐ γὰρ, οὔτινες

970

ἡμῶν καταχέοντων ὕδωρ τῶσουτονὶ  
ἐς ταὐτὸ τοῦθ' ἐστᾶσ' ἰόντες χωρίον;

## ΤΡΥΤΑΙΟΣ.

ἀλλ' ὡς τάχιστ' εὐχώμεθ', εὐχώμεσθα δῆ.

ὦ σεμνοτάτῃ βασιλεια θεᾷ,

πότνι' Εἰρήνη,

975

δέσποινα χορῶν, δέσποινα γάμων,

δέξαι θυσίαν τὴν ἡμετέραν.

## ΧΟΡΟΣ.

δέξαι δῆτ', ὦ πολυτιμήτη,

on such occasions?' Of course, this jocosely indicates that there are none such among the spectators. The answer is, 'The chorus; for though we have flung a pail of water over them, they have come back to their places as if nothing had happened.' The sacrificial formulae, *ἐκδς ἐκδς ἐστε βέβηλοι*, 'Ite procul fraudes, alio sint aere noxae' (Propert. v. 6, 7), refer to the same religious scruples, and are a natural sentiment of religion.

973. The words *εὐχώμεσθα* δῆ were assigned to the chorus by Cobet, instead of to Trygaeus. Others divide the verse between Trygaeus and the chorus or the servant.

978. *πολυτιμήτη*. Inf. 1016 we have the more usual femi-

nine *πολυτίμητε*.—*μὴ ποιεῖ*, κ.τ.λ., 'don't do what the women do who have sweethearts; for they too open the front door a little and put their heads out; and if any one notices them, they retire, and when he goes away, again put their heads out. Don't you treat us so (by going away), now that we have once got you' (ἐτι).—*παρακλίνειν*, like *παροίξας* sup. 30, refers to the partial opening of the door. Women, compelled to live in strict retirement, were said *παρακύνειν*, as in Thesm. 798, *κᾶν αἰσχυνοθεῖσ' ἀναχωρήσῃ, πολὺ μᾶλλον πᾶς ἐπιθυμεί αὐθις τὸ κακὸν παρακύναν ἰδεῖν*. Eccles. 884, *νῦν μὲν με παρακύψασα προσέφθης, ὦ σακρά*. Ibid. 924, *ᾗδ' ὁπόσα βούλει, καὶ παρακνύθ'* ὥστερ γαλή. The genitive *τῆς*

νὴ Δία, καὶ μὴ ποίει γ' ἅπερ αἱ  
μοιχευόμεναι δρώσι γυναῖκες. 980  
καὶ γὰρ ἐκεῖναι παρακλίνασαι  
τῆς αὐλείας παρακύνπτουσιν  
κἂν τις προσέχῃ τὸν νοῦν αὐταῖς,  
ἀναχωροῦσιν  
κατ' ἣν ἀπίη, παρακύνπτουσιν. 985  
τούτων σὺ ποίει μηδὲν ἔθ' ἡμᾶς.

## ΤΡΥΤΑΙΟΣ.

μὰ Δί', ἀλλ' ἀπόφηνον ὅλην σαυτὴν  
γενναιοπρεπῶς τοῖσιν ἐρασταῖς  
ἡμῖν, οἳ σου τρυχόμεθ' ἤδη  
τρία καὶ δέκ' ἔτη. 990  
λύσον δὲ μάχας καὶ κορκορυγὰς,  
ἵνα Λυσιμάχην σε καλῶμεν.  
παῦσον δ' ἡμῶν τὰς ὑπονοίας  
τὰς περικόμψους,  
αἷς στωμυλλόμεθ' εἰς ἀλλήλους· 995  
μῖξον δ' ἡμᾶς τοὺς Ἑλληνας  
πάλιν ἐξ ἀρχῆς  
φιλίας χυλῶ, καὶ συγγνώμῃ

*αὐλείας* may refer to either the participle or the verb, or indeed to both.—These verses (978—86) are given to the servant in the MSS., and Mr Rogers follows them.

988. *γενναιοπρεπῶς*, 'like a lady as you are.'

989. *σοῦ*, either *ἐνεκα* is implied or *δεόμεναι*, *ἐπιθυμοῦσαι σου*.—*τρία καὶ δέκ' ἔτη*, the war having broken out, in fact, only 10 years before, B.C. 431. So in *Ach.* 266, *ἐκτ' σ' ἔτει προσ-εἶπον*, viz. in B.C. 425. (See, on

this passage, the Preface, p. vi.)

991. *κορκορυγὰς*, as in *Aesch. Theb.* 345, are the confused and dissonant shouts and noises that accompany fighting.

993. *τὰς ὑπονοίας τὰς π.*, 'those too curious, or too fanciful, suspicions of each other's motives, with which we converse.' It is more Attic to construe *ὑπόνοιαν εἰς ἀλλήλους* than *διαλέγεσθαι εἰς ἀλλήλους*.

998. *φιλίας χυλῶ*, 'with the sweet juice, or syrup, of friend-

τινὶ πραστέρα κέρασον τὸν νοῦν  
καὶ τὴν ἀγορὰν ἡμῖν ἀγαθῶν  
ἐμπλησθῆναι μεγάλων, σκορόδων, 1000  
σικύνων πρῶτων, μήλων, βοιῶν,  
δούλοισι χλανισκιδίων μικρῶν  
καὶ Βοιωτῶν γε φέροντας ἰδεῖν  
χῆνας, νήττας, φάττας, τροχίλους  
καὶ Κωπᾶδων ἐλθεῖν σπυρίδας, 1005  
καὶ περὶ ταύτας ἡμᾶς ἀθρόους  
ὀφωνοῦντας τυρβάζεσθαι  
Μορύχῳ, Τελέᾳ, Γλαυκέτῃ, ἄλλοις  
τένθαις πολλοῖς κᾶτα Μελάνθιον

ship;' alluding to the common formula *κεράσαι φίλιαν* (Aesch. Cho. 344), and perhaps to the mixing of sweet herbs in *μελικρατον*. — *συγγνώμη*, 'forbearance,' 'toleration.'

1000. There is no reason why we should not construe *μεγάλων σκορόδων*, 'big onions.' Meineke, who seems to overrate Hamaker's 'guesses at truth,' follows him in reading *ἐμπλησθῆναι*, 'κ Μεγάρων σκορόδων'. Nothing can be uglier or less likely than this. The context shows that Megara is meant; and the Scholium *ἐκ τῆς Μεγαρίδος* is no proof that the word stood in the text.

1001. The special commodities brought to market by the Megarians,—when the market was open to them,—were *σίκυα*, 'cucumbers,' and little coats or 'blouses' for slave-boys. See Ach. 519—20.

1003. *ἐκ Βοιωτῶν*. It would seem (see on 465 sup.) that they too had been shut out from the Attic market. Nearly the same

commodities that are here enumerated are brought for sale by the Boeotian in Ach. 880 seqq., 'geese, ducks, wood-pigeons, land-rails' (or plovers).

1005. *σπυρίδας*, 'hampers of eels from lake Copais.' See Ach. 880, Lysist. 35—6, and 702, τοῖσι παισὶ τὴν ἑταῖραν ἐκάλεσ' ἐκ τῶν γειτόνων, παῖδα χρηστήν κάγαπητήν ἐκ Βοιωτῶν ἐγχελυν. Mr Rogers has an excellent note on this passage.

1007. *τυρβάζεσθαι*, 'to be hustled by,' *ὥστίζεσθαι*.—*Μορύχος*, a gourmand; Vesp. 506, *ζῆν βίον γενναῖον ὥσπερ Μόρυχος*. Ach. 886, *ἦλθες ποθεινὴ μὲν τρυγωδικοῖς χοροῖς φίλῃ δὲ Μορύχῳ*.—*ἀθρόους*, construe with *περὶ ταύτας*, 'crowding round them in catering,' or 'to get fish.' From 1142 *ibid.* it would seem that he was also ridiculed for his dress, or that he went about wrapped up as an invalid.

1009. *τένθαις*, Schol. *λίχνοις*, 'gluttons;' lit. 'tasters,' from *τένδειν* 'to gnaw.' Av. 1691, *ὀπᾶς τὰ κρέα; πολλὴν γε τε-*

ἦκειν ὕστερον εἰς τὴν ἀγορὰν,  
 τὰς δὲ πεπρᾶσθαι, τὸν δ' ὀτοτύζειν,  
 εἶτα μονῶδεῖν ἐκ Μηδείας,  
 ὀλόμαν ὀλόμαν, ἀποξηρωθεὶς  
 τὰς ἐν τεύτλοισι λοχευομένας·  
 τοὺς δ' ἀνθρώπους ἐπιχαίρειν.  
 ταῦτ', ὦ πολυτίμητ', εὐχομένοις ἡμῖν δίδου.

1010

1015

## ΟΙΚΕΤΗΣ.

λαβὲ τὴν μάχαιραν. εἰθ' ὅπως μαγειρικῶς  
 σφάξεις τὸν οἶν.

## ΤΡΥΤΑΙΟΣ.

ἀλλ' οὐ θέμις.

## ΟΙΚΕΤΗΣ.

τιῇ τί δή;

## ΤΡΥΤΑΙΟΣ.

οὐχ ἦδεται δήπουθεν Εἰρήνη σφαγαῖς,  
 οὐδ' αἵματοῦται βωμός. ἀλλ' εἴσω φέρων

1020

θεῖαν λέγεις. We have προτέν-  
 θαι and προτένθειν, 'to take a  
 foretaste,' Nub. 1198, 1200.  
 Hesychius, probably by a mis-  
 take, explains τένθαι by λωπο-  
 δύται, μοιχοί. Photius: τένθης  
 λίχνος. ὁ γαστρίμαργος (inf.  
 1120).—Μελάνθιον, see sup. 804.  
 1011. τὰς δὲ, κ.τ.λ. 'For them  
 to have been sold (ὕστερεῖν αὐ-  
 τὸν δός), and for him to cry *tut*,  
*tut*! and then sing a monody  
 from his Medea, *I am undone*,  
*bereft of my loved one laid snugly*  
*in beet root.*' Hesych. ὀτοτύζειν  
 λέγειν θρηνεῖν. (Read, ὀτοτοῖ  
 λέγειν &c.) It is more likely  
 that a play called the *Medea*,  
 written by Melanthius, is here  
 parodied, than that the allusion  
 should be to Eur. Med. 96, δύσ-  
 τανος ἐγὼ μελέα τε πόνων, ἡ μολ

μοι, πῶς ἂν ὀλοίμαν;—τεύτλοις,  
 cf. Ach. 893, μηδὲ γὰρ θανῶν  
 ποτε σοῦ χωρὶς εἶην ἐντετευτλαν-  
 ωμένης. Mr Rogers, who here  
 again has a long and interest-  
 ing note, ingeniously suggests  
 that the verse parodied may  
 have been τὰς ἐν Κόλχοισι λοχευ-  
 ομένας.

1015. ἐπιχαίρειν, exult at his  
 distress.

1020. βωμός, sc. Εἰρήνης.  
 Thesm. 694, πληγὴν μαχαίρᾳ τῇ-  
 δε φοινίᾳ φλέβας καθαιματώσει  
 βωμόν. 'Peace,' he says with  
 emphasis, 'of course takes no  
 pleasure in throat-cuttings, nor  
 does blood touch her altar. No!  
 take the victim in, and when  
 you have killed it, cut out  
 slices from the thighs and bring  
 them out here. And thus the

θύσας τὰ μηρὶ ἐξελὼν δεῦρ' ἔκφερε,  
χοῦτω τὸ πρόβατον τῷ χορηγῷ σῶζεται.

ΧΟΡΟΣ.

σέ τοι θύρασι χρὴ μένοντα τοίνυν ἀντ.  
σχίζας δευρὶ τιθέναι ταχέως  
τά τε πρόσφορα πάντ' ἐπὶ τούτοις. 1025

ΤΡΥΓΑΙΟΣ.

οὔκουν δοκῶ σοι μαντικῶς τὸ φρύγανον τίθεσθαι;

ΧΟΡΟΣ.

πῶς δ' οὐχί; τί γάρ σε πέφευγ'  
ὅσα χρὴ σοφὸν ἄνδρα; τί δ' οὐ  
σὺ φρονεῖς, ὅποσα χρεὼν τὸν  
σοφῇ δόκιμον 1030

rest of the sheep is reserved for the dinner given by the choragus' (Ach. 1155).—*μηρία*, (like *χρυσίον*, *ἀργύριον*,) are pieces or slices of the thigh; not 'thigh-bones.' Such, however, seems the traditional explanation. Hesych. *μήρια* (sic) τὰ ἐκ τῶν μηρῶν ἐξαιρούμενα ὀστά. The technical terms *ἐκταμεῖν* and *ἐξελεῖν* refer to the cutting out portions from the solid flesh. For small, though perhaps choice, pieces were burnt on the altar for the gods, while the greater portions of the victim formed the banquet for the company, or were dispensed as presents or perquisites. The bones and offal were thrown to the expectant poor, who were hence called *βωμολόχοι*.

1023. σέ τοι. 'You, Trygaeus, must stay outside while the victim is being killed, and lay the bits of split wood as quick as you can, and do any thing else that is useful be-

sides.'—*σχίζαι*, like *taedae*, were pieces of wood split into lengths convenient for clear and rapid burning, since that was essential to the omen (Soph. Ant. 1006). Hom. Od. iii. 459, καίε δ' ἐπὶ σχίζης ὁ γέρων. They were so piled, one across the other in alternate layers, that they would burn freely and consume the meat placed on them. Ovid, Fast. ii. 645, 'Ligna senex minuit, concisaque construit alte.'—*μαντικῶς*, in a professional way; like *μαγειρικῶς*, sup. 1017.

1029. σὺ, as usual, is emphatic.—*δόκιμον*, 'famosum.' Thesm. 125, ἄρσενι βοᾷ δοκίμῳ. Aesch. Pers. 87, δόκιμος δ' ὀδῆς (ἔστι) ὑποστὰς μεγάλῳ βέβηκατι φωτῶν.—*πορίμῳ*, 'provident,' 'ready.' This reads like a parody from some tragedy. It appears to correspond with sup. 943—7, but a spondee is required, as Mr Rogers observes, in place of *σοφῇ*.

φρενὶ πορίμῳ τε τόλμῃ;

## ΤΡΥΓΑΙΟΣ.

ἡ σχίζα γοῦν ἐνημμένη τὸν Στιλβίδην πιέζει,  
καὶ τὴν τράπεζαν οἶσομαι, καὶ παιδὸς οὐ δεήσει.

## ΧΟΡΟΣ.

τίς οὖν ἂν οὐκ ἐπαινέσει-  
εν ἄνδρα τοιοῦτον, ὅς-  
τις πόλλ' ἀνατλὰς ἔσω-  
σε τὴν ἱεράν πόλιν;  
ὥστ' οὐχὶ μὴ παύσει ποτ' ὦν  
ζηλωτὸς ἅπασιν.

1035

## ΟΙΚΕΤΗΣ.

ταυτὶ δέδραται. τίθεσο τῷ μηρῷ λαβών.  
ἐγὼ δ' ἐπὶ σπλάγχν' εἰμι καὶ θυλήματα.

1040

## ΤΡΥΓΑΙΟΣ.

ἐμοὶ μελήσει ταυτὰ γ'· ἀλλ' ἦκειν ἐχρήν.

1032. Στιλβίδην. Some μάν-  
τις is meant, who is either really  
present or supposed to be so in  
the theatre. There is a play on  
στίλβειν as in *Αἰσχίνης* ὁ Σέλλου  
or *Σελλαρίου* (σέλας) in *Vesp.*  
325, 489. The Schol. says this  
Stilbides went on the expedi-  
tion to Sicily, and he cites two  
verses from Eupolis in which  
he is mentioned. Mr Rogers  
adds, from Plutarch, *Vit. Nic.*  
ch. 23, that he was familiarly  
consulted by Nicias. The sense  
is, 'Stilbides is vexed at finding  
we can do so well without him.'  
Hesychius, apparently referring  
to this passage, wrongly ex-  
plains σχίζα by λαμπάς.—ἐνημ-  
μένη, 'now that it has caught  
fire.'—παιδός, Schol. ἐμῶν, φη-  
σιν, ὑπηρετῶ, καὶ χρεῖα οὐκ ἔσται  
παιδός.—φιλοτιμείται δὲ περὶ τὰς

ὑπηρεσίας, ἵνα κατὰ πάντα τὸν  
Στιλβίδην πλεονεκτεῖν δοκῇ.

1039. The full form τίθεσο  
for τιθεῖν, like πρίασο for πρίω,  
*Ach.* 870, is rather rare. But  
the Attics use both ἐπίστασαι  
and δύνασαι as well as ἐπίστα  
and δύνα. Plato has ἐτίθεσο in  
*Phileb.* p. 31, c.—τῷ μηρῷ, i. e.  
the μηρία or slices cut from  
both the thighs.—ἐγὼ δέ, κ. τ. λ.  
'I will go to fetch the inwards  
(heart and liver) and the sacri-  
ficial cakes.' Photius: θυλήμα-  
τα· πέμματα, ἀπαρχάς. ἀλφίτα  
ἃ ἐμισγον οἶνῳ καὶ ἐλαίῳ εἰς θυ-  
σίαν ἀναφέροντες. Hesych. βε-  
βρεγμένα μέλιτι ἀλφίτα, ἢ θυμιά-  
ματα ἐπὶ βωμῶν. Theophrastus  
(*Char.* 10, *Μικρολογ.*) combines  
οὐλὰς στέμματα and θυλήματα.

1041. ἦκειν ἐχρήν, 'you ought  
to have been back before this.'



## ΟΙΚΕΤΗΣ.

ἰδού, πάρειμι. μῶν ἐπισχεῖν σοι δοκῶ;

## ΤΡΥΤΑΙΟΣ.

ὅπτα καλῶς νυν αὐτά· καὶ γὰρ οὕτοσὶ  
προσέρχεται δάφνη τις ἐστεφανωμένος.  
τίς ἄρα ποτ' ἐστίν;

## ΟΙΚΕΤΗΣ.

ὥς ἀλαζῶν φαίνεται· 1045

μάντις τίς ἐστιν.

## ΤΡΥΤΑΙΟΣ.

οὐ μὰ Δί', ἀλλ' Ἱεροκλῆης.

## ΟΙΚΕΤΗΣ.

οὗτός γέ πού 'σθ' ὁ χρησμολόγος οὐξ Ὀρεοῦ  
τί ποτ' ἄρα λέξει;

## ΤΡΥΤΑΙΟΣ.

δῆλός ἐσθ' οὗτός γ' ὅτι  
ἐναντιώσεται τι ταῖς διαλλαγαῖς.

—ἐπισχεῖν, 'to have stopped,'  
'caused you delay.'

1043. *ὅπτα*. This he says to the servant in charge; 'Go on roasting then nicely, for here comes a fellow with a crown of bay on his head; I wonder who he is?' This was the distinctive attire of a *μάντις* or *θεωρός* from the oracle; cf. *Plut.* 20.—*καὶ γὰρ*, i.e. don't seem to notice him, since he is only a troublesome meddler. Dobree proposed *καὶ μὴν*, giving this half and the next verse to the servant.

1046. *μὰ Δί', ἀλλ', κ.τ.λ.* 'He is no seer; he is only Hierocles;' a satirical way of disparaging his skill. The Schol.

quotes from Eupolis, *Ἱεροκλῆες βέλτιστε χρησμοδῶν ἀναξ.*—*οὗτός γε, κ.τ.λ.* 'Surely I can't be mistaken; this must be the oracle-monger from Oreus.' This was a town on the north shore of Euboea, said to be the ancient Histiaeae. The man appears to have been a *ξένος*, and, as such, not entitled to take part in a sacrifice with Athenian *ἄσσοι*. The people of Euboea had been reduced by Pericles (Nub. 213, Vesp. 715), and were hostile to Athens. Moreover, the *Χρησμολόγοι* were generally of the war-party. Hence he adds, 'it is quite plain that he will offer some opposition to the peace.'

## ΟΙΚΕΤΗΣ.

οὐκ, ἀλλὰ κατὰ τὴν κνῖσαν εἰσελήλυθεν. 1050

## ΤΡΥΓΑΙΟΣ.

μή νυν ὄρᾶν δοκῶμεν αὐτόν.

## ΟΙΚΕΤΗΣ.

εὖ λέγεις.

## ΙΕΡΟΚΛΗΣ.

τις ἡ θυσία ποθ' αὐτῇ καὶ τῷ θεῶν;

## ΤΡΥΓΑΙΟΣ.

ἔπτα σὺ συγῇ, κᾶπαγ' ἀπὸ τῆς ὀσφύος.

## ΙΕΡΟΚΛΗΣ.

ᾧτφ δὲ θύετ' οὐ φράσεθ' ;

## ΤΡΥΓΑΙΟΣ.

ἡ κέρκος ποιεῖ

καλῶς.

## ΟΙΚΕΤΗΣ.

καλῶς δῆτ', ὦ πότνι' Εἰρήνη φίλλη. 1055

1050. οὐκ. It is not so much to oppose the peace that he has come, as following the scent of a sacrifice.

1051. μή—ὄρᾶν, 'let us pretend not to see him.'

1052. τίς, κ.τ.λ. The seer demands, in a voice of authority, or perhaps only of impertinence, the meaning and object of the present ceremony. Trygaeus does not condescend to reply, but tells the servant to go on with the roast, and to keep the seer from touching or meddling with the chine. This being the part from which the omens were especially taken during the cooking-process, it was likely that a μάντις would

concern himself with them most. Aesch. Prom. 497, καὶ μακρὰν ὀσφύν πυρώσας δυστέκμαρτον εἰς τέχνην ὤδωσα θνητοῖς. One Schol. supplies τὸν ὀβελοσκοῦν after ἀπαγε, while another takes it for ἀναχώρει καὶ ἀφίστασο.

1054. ποιεῖ. A μαντικὸν ῥῆμα, perhaps, in the sense in which we say a leg of mutton is 'doing' nicely. Mr Rogers gives the whole verse to Hierocles; but this is hardly an improvement. Trygaeus talks to his servant that he may not have to talk to the seer. Meineke and Bergk make the clause interrogative.—καλῶς δῆτ', i.e. 'nicely indeed,—no thanks to you!'

ΙΕΡΟΚΛΗΣ.

ἄγε νυν ἀπάρχου, κατὰ δὸς τὰπάρρηματα.

ΤΡΥΓΑΙΟΣ.

ὀπτῶν ἄμεινον πρῶτον.

ΙΕΡΟΚΛΗΣ.

ἀλλὰ ταυταγι

ἤδη ὅστιν ὀπτά.

ΤΡΥΓΑΙΟΣ.

πολλὰ πράττεις, ὅστις εἶ.

κατάτεμνε. ποῦ τράπεζα; τὴν σπονδὴν φέρε.

ΙΕΡΟΚΛΗΣ.

ἡ γλώττα χωρὶς τέμνεται.

ΤΡΥΓΑΙΟΣ.

μεμνήμεθα.

1060

ἀλλ' οἴσθ' ὃ δρᾶσον;

ΙΕΡΟΚΛΗΣ.

ἣν φράσης.

ΤΡΥΓΑΙΟΣ.

μη' διαλέγου

1056. δὸς, sc. ἐμοί. Schol. τὰς ἀπαρχὰς, ἃς εἰώθασι οἱ ἱερεῖς λαμβάνειν.

1060. ἡ γλώττα. The tongue, being the organ of speech, and therefore being regarded as the part specially acceptable to the gods (who were thought to employ it for communicating their will by the sounds of birds and beasts), was cut up and offered separately, as the seer takes care to remind them. This is the origin of a curious domestic custom still sometimes to be seen, of cutting off the tip of a tongue placed on the table at dinner,

and reserving it. Hence in Soph. Aj. 238, τοῦ μὲν κεφαλὴν καὶ γλώσσαν ἀκραν ῥίπτει θερίσας. Plut. 1110, ἡ γλώττα τῇ κήρυκι τούτων τέμνεται. Av. 1704, πανταχοῦ τῆς Ἀττικῆς ἡ γλώττα χωρὶς τέμνεται. Hom. Od. iii. 332, ἀλλ' ἄγε, τάμνετε μὲν γλώσσας, κέρδασθε δὲ οἶνον. Ib. 341, γλώσσας δ' ἐν πυρὶ βάλλον, ἀνίσταμενοι δ' ἐπέλειπον.

1061. ἣν φράσης. 'Not unless you tell me.' An Attic formula, for which Mr Rogers compares Plat. Resp. p. 408 D, οἴσθα οὐς ἡγοῦμαι ἀγαθοὺς; Ἄν εἴπῃς, ἔφη.

νῶν μηδέν· Εἰρήνη γὰρ ἱερὰ θύομεν.

ΙΕΡΟΚΛΗΣ.

ὦ μέλαιοι θνητοὶ καὶ νῆπιοι,

ΤΡΥΤΑΙΟΣ.

ἐς κεφαλὴν σοί.

ΙΕΡΟΚΛΗΣ.

οὔτινες ἀφραδίῃσι θεῶν νόον οὐκ αἶοντες  
συνθήκας πεποιήσθ' ἄνδρες χαροποῖσι πιθήκοις,

1064

ΤΡΥΤΑΙΟΣ.

αἰβοὶ βοῖ.

ΙΕΡΟΚΛΗΣ.

τί γελᾷς;

ΤΡΥΤΑΙΟΣ.

ἦσθην χαροποῖσι πιθήκοις.

ΙΕΡΟΚΛΗΣ.

καὶ κέπφοι τρήρωνες ἀλωπεκιδεῦσι πέπεισθε,

1062. Εἰρήνη γάρ. We are sacrificing to Peace, but you are one of the war-party. The seer then breaks out into hexameter verses. These men had a knack of composing them quite off hand on any subject, and they of course pretended they were genuine oracles. Cf. Equit. 197, 1015. Av. 982. Lysist. 770.— ἐς κεφαλὴν σοί, sc. τράποιτο. 'Bad luck on you for saying that!' Theocr. vi. 23, αὐτὰρ ὁ μάντις ὁ Τήλεμος ἐχθρὸν ἀγορεύων ἐχθρὰ φέροι ποτὶ οἶκον, ὅπως τεκέσσι φυλάξῃ.

1065. χαροποῖσι. According to Dr Donaldson (*New Crat.* § 282) this word meant 'wide-mouthed,' from the root χαρ, as in χάρος and χάρυβδις. The Alexandrine writers may have mistaken its meaning and used

it for 'bright-eyed,' as Theocritus applies it to Ganymede, xii. 35.

1066. ἦσθην. 'I am amused at your *garing apes*!' So Equit. 696, ἦσθην ἀπειλαῖς. Av. 570, ἦσθην σέρφω σφαγιαζομένῳ, Nub. 1240, &c.

1067. κέπφοι, 'noddies,' some proverbially foolish sea-bird. Hesych. εἶδος ὀρνέου κουφοτάτου, περὶ τὴν θάλασσαν διατρίβοντος, δ' εὐχερῶς ὑπὸ ἀνέμου μετὰγεται. ἐνθεν λέγεται ὄξυς καὶ κοῦφος ἄνθρωπος κέπφος.—ἀλωπεκιδεὺς, like κυνιδεύς, is a fox's cub. The character of the Spartans for craft and insincerity is well known. Mr Rogers compares τὰν αἰμυλῶν ἀλωπέκων in Lysistr. 1267.—τρήρωνες, perhaps a mere epithet, 'timid,' like τρήρωνα πελείων in Homer. Cf. Av. 575.

ὦν δόλιαι ψυχαί, δόλιαι φρένες.

ΤΡΥΓΑΙΟΣ.

εἴθε σου εἶναι

ᾠφελεν, ᾠλαζών, οὕτωςι θερμὸς ὁ πλεῦμων.

ΙΕΡΟΚΛΗΣ.

εἰ γὰρ μὴ Νύμφαι γε θεαὶ Βάκιν ἐξαπάτασκον, 1070

μηδὲ Βάκεις θνητοὺς, μηδ' αὖ Νύμφαι Βάκιν αὐτὴν,

ΤΡΥΓΑΙΟΣ.

ἐξώλης ἀπόλοι' εἰ μὴ πάνσαιο βακίζων.

ΙΕΡΟΚΛΗΣ.

οὐπω θέσφατον ἦν Εἰρήνης δέσμ' ἀναλῦσαι,

ἀλλὰ τότε πρότερον

ΤΡΥΓΑΙΟΣ.

τοῖς ἀλσί γε παστέα ταυτί.

ΙΕΡΟΚΛΗΣ.

οὐ γάρ πω τοῦτ' ἐστὶ φίλον μακάρεσσι θεοῖσιν 1075

φυλόπιδος λῆξαι, πρὶν κεν λύκος οἶν ὑμεναιοῖ.

ΤΡΥΓΑΙΟΣ.

καὶ πῶς, ὦ κατάρατε, λύκος ποτ' ἂν οἶν ὑμεναιοῖ;

1069. οὕτωςι θερμὸς, 'I only wish, you impostor, your lungs (or lights) were as hot as these!' —pointing to the σπλάγχνα while roasting. Perhaps there is an allusion to the fire of prophecy, Aesch. Ag. 1034, 1172, 1256.

1070. Νύμφαι. 'If Bacis (Æquit. 1003, Av. 962) had been really νυμφόληπτος, or inspired, it would not have been told you by him to loosen the bonds of peace.' All this, and what follows, is of course meant to ridicule the mystical nonsense talked by the χρησμολόγοι.

1074. τοῖς ἀλσί. He takes

up the words just uttered, and says, 'Yes, this has first to be sprinkled with salt.' Il. ix. 214, πάσσε δ' ἄλδος θείοιο. The article implies that the salt was ready prepared for the purpose.

1076. λύκος. Lysistr. 628, Λακωνικοῖς οἷσι πιστὸν οὐδὲν, εἰ μὴ περ λύκῳ κεχηρῶτι. Hom. Il. xxii. 262, ὥς οὐκ ἔστι λέουσι καὶ ἀνδράσιν ὀρκία πιστά, οὐδὲ λύκοι τε καὶ ἄρνες ὁμόφρονα θυμὸν ἔχουσιν.—ὑμεναιοῖ, the subjunctive, like κατορθοῖ sup. 939. The next verse shows that the same form expresses the optative, as well as the present.

## ΙΕΡΟΚΛΗΣ.

ὥς ἡ σφονδύλη φεύγουσα πονηρότατον βδεῖ,  
 χῆ κώδων ἀκαλανθίς ἐπειγομένη τυφλὰ τίκτει,  
 τουτάκις οὐπω χρῆν τὴν εἰρήνην πεποιῆσθαι.

## ΤΡΥΓΑΙΟΣ.

ἀλλὰ τί χρῆν ἡμᾶς; οὐ παύσασθαι πολεμοῦντας,  
 ἢ διακαυνιάσαι πότεροι κλανσούμεθα μείζον, 1081  
 ἔξον σπεισαμένοις κοινῇ τῆς Ἑλλάδος ἄρχειν;

## ΙΕΡΟΚΛΗΣ.

οὔποτε ποιήσεις τὸν καρκίνον ὀρθὰ βαδίζειν.

## ΤΡΥΓΑΙΟΣ.

οὔποτε δειπνήσεις ἔτι τοῦ λοιποῦ ἢ πρυτανεῖω,  
 οὐδ' ἐπὶ τῷ πραχθέντι ποιήσεις ἕστερον οὐδέν. 1085

## ΙΕΡΟΚΛΗΣ.

οὐδέποτ' ἂν θεῆς λεῖον τὸν τραχὺν ἐχῖνον.

## ΤΡΥΓΑΙΟΣ.

ἄρα φενακίζων ποτ' Ἀθηναίους ἔτι παύσει;

1078. σφονδύλη, said to be a kind of earth-beetle that emits a stench when disturbed.—ἀκαλανθίς, by some said to be a greyhound, "matched in mouth like bells" (Shakespeare); by others a kind of bird; which sense it bears in Virg. Georg. III. 338. 'When the hound gives birth to blind pups in the speed of the chase, then, i.e. even when such a prodigy occurred, you were not as yet to make peace,' or 'peace should not have been made.'—τουτάκις, formed like πολλὰκις, ὀλιγὰκις, a Doric word, e.g. Pind. Pyth. IV. 28.

1081. διακαυνιάσαι, Schol. ἢ διακληρώσασθαι πότεροι ἔξ ἡμῶν

τέλεον διαφθάρησονται. καῦνον γὰρ τὸν κλῆρον φασί. Similarly Hesychius in v.

1082. κοινῇ. Mr Rogers refers to Thuc. V. 29, to show that a fear existed at this crisis among the allies lest Athens and Sparta should make common cause for their complete subjection and enslavement.

1083. ὀρθὰ βαδίζειν. Schol. οὔτε τοὺς Λακεδαιμονίους δηλονότι ὀρθὰ καὶ ἀπλᾶ φρονεῖν.

1085. ἐπὶ τῷ πραχθέντι. Schol. ἐπὶ τῷ γενέσθαι τὴν εἰρήνην. It might also mean 'on the strength of what has been done,' or 'after what you have done, you shall not do anything else,' viz. of the same kind.

## ΙΕΡΟΚΛΗΣ.

ποῖον γὰρ κατὰ χρησμὸν ἐκαύσατε μῆρα θεοῖσιν;

## ΤΡΥΓΑΙΟΣ.

ὄνπερ κάλλιστον δήπου πεποίηκεν Ὀμηρος·  
ὥς οἱ μὲν νέφος ἐχθρὸν ἀπωσάμενοι ποδέμοιο 1090  
Εἰρήνην εἶλοντο καὶ ἰδρύσανθ' ἱερεῖα.

αὐτὰρ ἐπεὶ κατὰ μῆρ' ἐκάη καὶ σπλάγχχ' ἐπάσαντο,  
ἔσπενδον δεπάεσσιν· ἐγὼ δ' ὁδὸν ἡγεμόνευον·  
χρησμολόγῳ δ' οὐδεὶς ἐδίδου κῶθωνα φαεινόν.

## ΙΕΡΟΚΛΗΣ.

οὐ μετέχω τούτων· οὐ γὰρ ταῦτ' εἶπε Σίβυλλα.

## ΤΡΥΓΑΙΟΣ.

ἀλλ' ὁ σοφὴς τοι νῆ Δί' Ὀμηρος δεξιὸν εἶπεν 1096  
ἀφρήτωρ, ἀθέμιστος, ἀνέστιός ἐστιν ἐκεῖνος,  
ὃς πολέμου ἔραται ἐπιδημίου ὀκρυνέντος.

## ΙΕΡΟΚΛΗΣ.

φράξο δὴ, μὴ πῶς σε δόλῳ φρένας ἔξαπατήσας  
ἱκτίνος μάρψῃ

1100

## ΤΡΥΓΑΙΟΣ.

τουτὶ μέντοι σὺ φυλάττου,

1090—4. These lines nowhere occur in Homer, though they involve a few Homeric words and phrases (e.g. *Od.* vii. 30). They are composed or adapted for the occasion. "It is sportive buffoonery, with a Homeric smack tinging it all, and a Homeric real line here and there" (Dr Hayman, Preface to Vol. II. of the *Odyssey*, § cv). It may however be questioned if the first verse was not really attributed to Homer in the time of Aristophanes. The same doubt applies to several of

the verses cited as from Homer *inf.* 1270 seqq.

1094. *κῶθωνα*, a goblet. Cf. *Equit.* 600, *πριάμενοι κῶθωνας*, *οἱ δὲ καὶ σκόροδα καὶ κρόμμνα*.

1097—8. This distich,—the earliest definite quotation from the Homer that we now have, excepting that in *Herod.* ii. 116, —occurs in *Il.* ix. 63.

1100. *σὺ*, addressed to the servant. '*This oracle*,' he says, 'is alarming to the meat on the spit, rather than to us.' It was no uncommon thing for kites and crows to carry off meat

ὡς οὗτος φοβερός τοῖς σπλάγχνοις ἐστὶν ὁ χρησμός.  
ἔγχει δὴ σπονδὴν καὶ τῶν σπλάγχνων φέρε δευρί.

ΙΕΡΟΚΛΗΣ.

ἀλλ' εἰ ταῦτα δοκεῖ, καὶ γὰρ 'μαντῶ βαλανεύσω.

ΤΡΥΓΑΙΟΣ.

σπονδὴ σπονδή.

ΙΕΡΟΚΛΗΣ.

ἔγχει δὴ κάμοι καὶ σπλάγχνων μοῖραν ὄρεξον. 1105

ΤΡΥΓΑΙΟΣ.

ἀλλ' οὐπω τοῦτ' ἐστὶ φίλον μακάρεσσι θεοῖσιν·  
ἀλλὰ τὸδε πρότερον, σπένδειν ἡμᾶς, σὲ δ' ἀπελθεῖν.  
ὦ πότνι Εἰρήνη, παράμεινον τὸν βίον ἡμῖν.

ΙΕΡΟΚΛΗΣ.

πρόσφερε τὴν γλῶτταν.

ΤΡΥΓΑΙΟΣ.

σὺ δὲ τὴν σαυτοῦ γ' ἀπένεγκον.

ΙΕΡΟΚΛΗΣ.

σπονδὴ.

1110

from the very altars; κόρακες ὥστε, βωμῶν ἀλέγοντες οὐδὲν, Aesch. Suppl. 751. See Av. 515—19, 892, 1624. Of course, the kite alluded to is here the μάντις.

1103. βαλανεύσω, 'will help myself.' The βαλανεύς or bath-keeper (Ran. 711) expected a small fee for serving out the water, and pouring it over the bathers, καταχεῖν ἀρύταιναι, Equit. 1091. Theophrast. Char. ἀναισχυντίας, fin., δεινὸς δὲ καὶ πρὸς τὰ χαλκεῖα τὰ ἐν τῷ βαλανείῳ προσελθὼν καὶ βάψας ἀρύταιναν βούαντος τοῦ βαλανέως αὐτὸς αὐτοῦ καταχέασθαι, καὶ εἰπὼν ὅτι λέλονται, ἀπιὼν κραγεῖν, Οὐδέμα

σοι χάρις. Hesych. ἐμαντῶ βαλανεύσω: ἐμαντῶ διακοσῶ. λέγεται δὲ, ὅταν ὁ βαλανεύς νωθρεύηται, καὶ ἐαυτῷ τις λαμβάνων τὴν ἀρύταιναν διακονῇ.

1104. σπονδή. This, or εὐφημία 'στω, was the customary call when the libation was poured. Cf. sup. 433. Ach. 237. Therm. 295. Bergk spoils the sense by making Trygaeus say σὺ δὲ τὴν σαυτοῦ γ' ἀπένεγκον σπονδὴν.

1109. τὴν γλῶτταν. This was the first offering brought after the libation. See sup. 1060.—τὴν σαυτοῦ, Schol. ὡς βλάσφημα καὶ πονηρὰ μαντευομένην.



ΤΡΥΓΑΙΟΣ.

καὶ ταυτὶ μετὰ τῆς σπονδῆς λαβὲ θάττον.

ΙΕΡΟΚΛΗΣ.

οὐδεὶς προσδώσει μοι σπλάγχχνων;

ΤΡΥΓΑΙΟΣ.

οὐ γὰρ οἶόν τε

ἡμῖν προσδιδόναι, πρὶν κεν λύκος οἷν ὕμεναιοι.

ΙΕΡΟΚΛΗΣ.

ναὶ πρὸς τῶν γονάτων.

ΤΡΥΓΑΙΟΣ.

ἄλλως, ὦ τῶν, ἱκετεύεις·

οὐ γὰρ ποιήσεις λείον τὸν τραχὺν ἐχλῖνον.

ἄγε δῆ, θεαταί, δεῦρο συσπλαγχνεύετε

1115

μετὰ νῶν.

ΙΕΡΟΚΛΗΣ.

τί ἐγὼ δέ;

ΤΡΥΓΑΙΟΣ.

τὴν Σίβυλλαν ἔσθιε.

ΙΕΡΟΚΛΗΣ.

οὐ τοι μὰ τὴν Γῆν ταῦτα κατέδεσθον μόνω,

ἀλλ' ἀρπάσομαι σφῶν αὐτά· κεῖται δ' ἐν μέσῳ.

ΤΡΥΓΑΙΟΣ.

ὦ παῖε παῖε τὸν Βάκιν.

1110. καὶ ταυτί. He gives him a bone, perhaps.

1112. λύκος, κ.τ.λ. quoting against him his own words, sup. 1076. See also 1086.—λείον, tibi facilem.

1115. When the preliminary ceremonies, or serving of the gods, were concluded, the people present were summoned to feast on what remained.

1118. ἐν μέσῳ, i.e. they are

common property, and it will be no sacrilege to take what is not laid on the altar. Plant. Trinum. 478, 'verecundari neminem apud mensam decet: nam ibi de divinis atque humanis cernitur;' i.e. 'a distinction is there made between what is to be offered to the gods, and what is to be consumed by men.'

## ΙΕΡΟΚΛΗΣ.

μαρτύρομαι.

## ΤΡΥΓΑΙΟΣ.

κάγωγ', ὅτι τένθης εἰ σὺ κάλαζών ἀνὴρ.  
παῖ' αὐτὸν ἐπέχων τῷ ξύλῳ τὸν ἀλαζόνα.

1120

## ΟΙΚΕΤΗΣ.

σὺ μὲν οὖν ἐγὼ δὲ τουτουὶ τῶν κωδίων,  
ἀλάμβαν' αὐτὸς ἐξαπατῶν, ἐκβολιβιῶ.  
οὐ καταβαλεῖς τὰ κώδι', ὦ θυηπόλε;  
ἤκουσας; ὁ κόραξ οἶος ἦλθ' ἐξ Ὀρεοῦ.  
οὐκ ἀποπετήσει θᾶπτον εἰς Ἑλύμνιον;

1125

## ΧΟΡΟΣ.

ἦδομαί γ', ἦδομαι

στρ.

1120. τένθης, 'a glutton,'  
sup. 1009.—ἐπέχων, ἐπικείμενος;  
'Hit him again, laying on him  
with the stick, the humbug!'

1123. Ἀς ἐκκοκκίζειν (sup. 63)  
is to squeeze out pomegranate  
pips, so ἐκβολιβίζειν was to skin  
truffles, or take them out of  
their rough exterior. (The Schol.  
says, to dig up truffles; cf. Nub.  
190.) The Greeks sometimes  
speak of taking B out of A,  
where we rather say 'to take A  
off B.' So in Nub. 32, instead  
of saying 'take the harness off  
the horse,' Pheidippides says,  
'take the horse out of his har-  
ness,' τὸν ἵππον ἐξάλλας (where  
the common interpretation,  
'giving him a roll first,' is quite  
wrong). Soph. Aj. 1025, πῶς σ'  
ἀποσπάσω πικροῦ τοῦδ' ἀλόου  
κνώδοντος; but this may allude  
to the sword being fixed and  
fast in the earth.—It was the  
custom to give the skin of the  
victim to the priest. Thesm.  
758, τουτὶ τὸ δέρμα τῆς Ιεπέας

γίγνεται. Theoc. Id. v. 11, τὸ  
Κροκύλος μοι ἔδωκε, τὸ ποικίλον,  
ἀνὴρ ἔθυσσε ταῖς Νύμφαις τὰν  
αἶγα.—οὐ καταβαλεῖς, 'just you  
put down those bits of fleece,  
Mr Priest!'

1125. ὁ κόραξ. 'What a  
greedy crow it is that has come  
from Oreus!' See sup. 1047,  
1101.—Elymnium was a place  
or temple in or near Euboea;  
but the site does not seem to be  
known.

1127—55. This passage, to  
which 1159—90 is antistrophic,  
has the character of ἐπίρρημα  
and ἀντεπίρρημα to the para-  
basis: see on 729. It is a bril-  
liant piece of writing, and sets  
forth very effectively the bless-  
ings and comforts of country-  
life in a time of peace, contrast-  
ed with the hardships and dis-  
comforts of the conscription for  
the war (1172—1190). The cho-  
rus is quite overjoyed at the  
truce that has been concluded.  
'I am glad, I am glad, that I

κράνους ἀπηλλαγμένος  
 τυροῦ τε καὶ κρομμύων.  
 οὐ γὰρ φιληδῶ μάχαις,  
 ἀλλὰ πρὸς πῦρ διέλ-  
 κων μετ' ἀνδρῶν ἐταί-  
 ρων φίλων, ἐκκέας  
 τῶν ξύλων ἄττ' ἂν ἦ  
 δανότατα τοῦ θέρους  
 ἐκπεπρεμισμένα,  
 κἀνθρακίζων τοῦρεβίνθου,  
 τήν τε φηγὸν ἐμπυρεύων,  
 χᾶμα τὴν Θράτταν κυνῶν,

1130

1135

am rid at last of helm and cheese and onions (i. e. the *σιτί* 'ἡμερῶν τριῶν). I have no fondness for fights, but rather for a drinking-bout by the fire in the company of friends, after burning up the logs that are driest, grubbed up in the summer, and setting on the ashes some chick-peas, and toasting the acorns, with an occasional kiss from the pretty slave-girl while wife is dressing.

1131. διέλκειν, like διατίνειν Ach. 751, and many other words compounded with διὰ, is 'to have a drinking-match.' For ἔλκειν (Equit. 107) implied the dragging of the pot, Lat. *ducere*, as we still say "a pull at the tankard."

1133. ἐκκέας (καίω) has no connection with κέδρος εὐκέατος, 'easily split,' Od. v. 60. Hesychius rightly explains it by ἐκ-κάνσας, of which it is simply the Attic form, as κέαντες, (Aesch. Ag. 849), the digamma of the root being dropped, as in χέαι, λώω for λούω, &c. When

the log was burnt, the acorns &c. were put to roast in the hot ashes.—δανότατα, Schol. ξηρότατα τῷ θέρει καὶ εὐκαστότατα. Hesych. δανῶ, ξηρῶ. Plat. Resp. II. p. 372 C, ἀνευ ὀψου, ἔφη, ὡς εἰκας, ποιεῖς τοὺς ἀνδρας ἐστωμένους. Ἀληθῆ, ἦν δ' ἐγὼ, λέγεις. ἐπελαθόμεν ὅτι καὶ ὀψον ἔξουσιν' ἅλας τε δῆλον ὅτι καὶ ἔλδας καὶ τυρόν, καὶ βόλβους καὶ λάχανα, οἷα δὴ ἐν ἀγροῖς ἐψήματα, ἐψήσονται' καὶ τραγηματά που παραθήσομεν αὐτοῖς τῶν τε σούκων καὶ ἐρεβίνθων καὶ κυνῶν, καὶ μύρτα καὶ φηγοὺς σποδιοῦσι πρὸς τὸ πῦρ, μετρίως ὑποκίνοντες.

1135. Bergk's reading, ἐκπεπρεμισμένα, is very ingenious, i. e. 'stubbled up,' πρέμνος being the stump, *stirps*. The MSS. give ἐκπεπρεσμένα. A not infrequent cause of MSS. corruptions is the dropping out of a syllable from long words, e. g. λεπταμαθῶν for λεπτοψαμᾶσθων in Aesch. Suppl. 3, εὐπορήσαι for εὐθυπορήσαι in Thuc. vi. 44.

1138. Θράτταν κυνῶν, Ach. 272.—λουμένης, so Plut. 658,

τῆς γυναικὸς λουμένης.

1139

οὐ γὰρ ἔσθ' ἥδιον ἢ τυχεῖν μὲν ἤδη ὀσπαρμένα,  
τὸν θεὸν δ' ἐπιψακάζειν, καὶ τιν' εἰπεῖν γείτονα,  
εἰπέ μοι, τί τῆνικαῦτα δρῶμεν, ὦ Κωμαρχίδη;  
ἐμπιεῖν ἔμοιγ' ἀρέσκει, τοῦ θεοῦ δρῶντος καλῶς.  
ἀλλ' ἄφευε τῶν φασήλων, ὦ γύναι, τρεῖς χοίνικας,  
τῶν τε πυρῶν μῖζον αὐτοῖς, τῶν τε σύκων ἔξελε, 1145  
τόν τε Μανῆν ἢ Σύρα βωστροησάτω κ τοῦ χωρίου.  
οὐ γὰρ οἶόν τ' ἐστὶ πάντως οἰναρίζειν τήμερον  
οὐδὲ τυντλάζειν, ἐπειδὴ παρδακὸν τὸ χωρίον.

ἀνὴρ γέρων ψυχρᾷ θαλάττῃ λού-  
μενος. AV. 1623, όταν διαριθμῶν  
ἀργυρίδιον τύχη ἀνθρώπος οὗτος,  
ἡ καθῆται λούμενος. The imper-  
fect ἀπέλουν occurs Vesp. 118.  
These forms come from the pri-  
mitive λοῦεμι, λῶω, *lavo*, the  
digamma-sound being retained  
in λῶω.

1140. τυχεῖν ὀσπαρμένα, 'that  
the fields should now have been  
sown, and that the god should  
be sprinkling them with a gen-  
tle rain.'—δρῶμεν, the subjunc-  
tive, probably.

1143. ἐμπιεῖν, Schol. σχολά-  
ζειν τῷ ποτῷ. But Hesych. ἐμ-  
πνεῖν πνεῖν. Perhaps it means  
'to drink between whiles,' as  
we familiarly say.

1144. ἀλλ' ἄφευε. 'So put  
to the fire three quart-measures  
of your kidney-beans, good wife!  
and mix some wheat with them,  
and bring out some figs; and  
let Syra (the black slave) call  
Manes from the farm; for to  
day we cannot, any how, pick  
off the vine-leaves, nor plod  
along in the mud, since the  
farm is dripping with wet.'—  
εὖεν, εὖστρα (Equit. 1236), εὐό-  
μενος (Il. ix. 468) take the as-  
pirate; we have ἀφεύων, 'singe-

ing,' 'burning off,' Eccl. 13,  
which is a materially different  
sense. The Schol. says there  
was a reading ἀφανσον (or ἀφαν-  
σε. Compare *olse*). Qu. ἀλλὰ  
φαῦζε? Hesych. φαύζειν φρύ-  
γειν. The MS. Ven. and early  
edd. here read ἀφαυε, MS. Rav.  
ἄφευε.

1145. ἔξελε, *promte*, 'bring  
out of the cupboard,' Theoc.  
xiv. 17, βόλβος τις κοχλίας (ταῖς  
κοχλίας?) ἐξηρέθη.

1147. οἰναρίζειν, Schol. τὸ  
ἀποφυλλίζειν οἶναρα γὰρ τὰ φύλ-  
λα τῆς ἀμπέλου. We have the  
diminutive οἰνάρια in Theocr.  
vii. fin. Virg. Georg. ii. 365,  
uncis Carpendae manibus fron-  
des interque legendae. Hes-  
ych. οἰναρίζειν. φυλλολογεῖν, ἀμ-  
πέλους ἐργάζεσθαι.

1148. τυντλάζειν, Schol. πη-  
λοπατεῖν. Hesych. τυντλάζειν·  
ἐπιβαίνειν πηλοῦ. οἱ δὲ σκάπτειν  
ἀμπέλους. Photius, τυντλάζειν·  
εἰς πηλὸν ἐμβαίνειν. Ἀριστοφά-  
νης. And again, ἐπιρραίνειν πη-  
λῷ· τύντλος γὰρ ὁ πηλώδης τόπος.  
(Read, ἐπιβαίνειν πηλῷ.)—παρ-  
δακὸν, Schol. διυργον. οὕτω γὰρ  
καὶ Ἀρχιλοχὸς καὶ Σιμωνίδης.  
Hesychius gives the same ex-  
planation. It is probable that

καὶ ἐμοῦ δ' ἐνεγκάτω τις τὴν κίχλην καὶ τὸ σπίνω·  
 ἦν δὲ καὶ πύος τις ἔνδον καὶ λαγῶα τέτταρα, 1150  
 εἴ τι μὴ ἔξηνεγκεν αὐτῶν ἡ γαλῇ τῆς ἐσπέρας·  
 ἐψόφει γοῦν ἔνδον οὐκ οἶδ' ἕττα κακυδοιδόπα·  
 ὦν ἐνεγκ', ὦ παῖ, τρί' ἡμῖν, ἐν δὲ δοῦναι τῷ πατρὶ·  
 μυρρίνας τ' αἴτησον ἐξ Αἰσχωάδου τῶν καρπίμων·  
 χᾶμα τῆς αὐτῆς ὁδοῦ Χαρινάδην τις βωσάτω, 1155  
 ὥς ἂν ἐμπήγῃ μεθ' ἡμῶν,  
 εὖ ποιῶντος κῶφελοῦντος  
 τοῦ θεοῦ τάρωματα.

we have here words purposely taken from the language of the Attic farmer.

1149. καὶ ἐμοῦ. 'And let some one bring from my house that thrush and that brace of spinnies; there was too some beastings (first milk after calving), and four bits of hare, if the cat didn't carry off some of them last night; at least, she was making a noise in the larder, and a clatter among the pots.' Hesych. κυδοιδόπα· τὰράσσει, θορυβεῖ, κυκᾶ.—πύος, cf. Vesp. 710. Photius and Hesych. write the word πύον.—ἡ γαλῇ, cf. Thesm. 558, ὡς τ' αὖ τὰ κρέ' ἐξ Ἀπατουρίων ταῖς μαστοροπαῖς διδοῦσαι, ἔπειτα τὴν γαλῇν φαμέν—ΓΓ. τάλαιν' ἐγώ, φλυαρεῖς.

1153. τῷ πατρὶ, viz. τῷ σφί.

1154. τῶν καρπίμων, 'of the fruit-bearing sort,' i.e. with berries on them. Cf. sup. 576. Theophrast. (Char. xxi. Μικροφίλοι.) κτήσασθαι—Θουριακὰς τῶν στοργύλων λεγόμενους καὶ βακτηρίας τῶν σκολιῶν ἐκ Λακεδαιμόνος. Ban. 328, πολύκαρπον μὲν τινάσων περὶ κρατὶ σφί βρύνοντα στέ-

φανον μύρων.—Αἰσχωάδου, the ν is doubled in pronunciation, as in Ἰππομέδοντος and Παρθενόπαϊος, Aesch. Theb. 488, 547. We do not need either Αἰσχωάδου, which is Dindorf's, or Ἀρχινάδου, which is Meineke's, alteration.

1155. τῆς αὐτῆς ὁδοῦ may be called a genitive of time, as λαῖαs χειρὸς, 'on the left hand,' is a genitive of place, Prom. v. 714. In Eur. Herc. Fur. 938, ἐξὸν μιᾶς μοι χειρὸς εὖ θέσθαι τὰδε, the genitive is analogous, but not identical. Cf. Theoph. Char. ἀγροικίας, fin., καὶ εἰπεῖν ὅτι βούλεται εὐθὺς καταβὰς ἀποκείρασθαι καὶ τῆς αὐτῆς ὁδοῦ παρὶν κομίσασθαι παρ' Ἀρχίου τὸν ταρίχους.

1158. ἀρώματα, Hesych. ἀρωματρίσματα. καὶ ἀπὸ τοῦ ἀρῶν τὰ ἀλφίτα οὕτω λέγεται. Σοφοκλῆς Ἀκρισίφ. The Schol. cites from Eupolis, εὐθὺ τῶν ἀρωμάτων, 'straight to the meal,' or meal-market; cf. εὐθὺ τῶν κυρηβίων, Equit. 254. From its use to express the produce of cultivated fragrant herbs, our 'aroma' and 'aromatics' are derived.

- ἡνίκ' ἂν δ' ἀχέτας  
 ᾄδῃ τὸν ἡδὺν νόμον,  
 διασκοπῶν ἥδομαι  
 τὰς Λημνίας ἀμπέλους,  
 εἰ πεπαίνουσιν ἥ-  
 δη τὸ γὰρ φῖτυ πρῶ-  
 ον φύσει· τὸν τε φή-  
 ληχ' ὄρων οἰδάνοντ'.  
 εἰθ' ὅπότεν ἦ πέπων,  
 ἐσθίω κατέχω,  
 χᾶμα φήμ', ὦραι φίλαι· καὶ  
 τοῦ θύμου τρίβων κυκῶμαι·  
 κᾶτα γίγνομαι παχὺς  
 τηνικαῦτα τοῦ θέρου

1159. *ἡνίκ' ἂν δ', κ.τ.λ.* 'And when the chirper (the *cicada*) begins to sing its sweet strain, I amuse myself with looking over my Lemnian vines, if they are ripening already (for the plant is naturally early); and with watching the fig swelling; and then, when it is ripe, I eat, and give a friend a taste, and at the same time exclaim, Welcome the fruit-season! and bruise some thyme to make me a draught. And then I begin to get fat, at that time of the summer, more than by having to face that taxiarach whom the very gods detest.' Hesych. *ἀχέτης· ὁ ἀρρην τέττιξ· ὁ λαλιστατος*. So Av. 1095, *ἡνίκ' ἂν ὁ θεσπέσιος ὀξὺ μέλος ἀχέτας θάλπει μεσημβρινοῖς ἡλιομανῆς βοᾷ*. — Hesiod has *ἡχέτα τέττιξ*, Opp. 582.—*διασκοπῶν*, to see if any are ready to pluck. Cf. Equit. 259, *κάποσυκδέξει πιδέων τοὺς ὑπευθύνους σκοπῶν δασις αὐτῶν ὡμός ἐστιν ἢ πέπων ἢ μὴ πέπων*.

1165. *φύσει*. There is a variant *φύει*, which may be defended (as to the short *υ*) by Aesch. Theb. 535, *ὥρας φουούσης, ταρφὺς ἀντέλλουσα θρίξ*.

1165. *φήληξ* was a kind of fig that looked ripe before it really was so, and therefore deceived the eye, *ἐφήλωσε τὴν ὄψιν*. Hesych. *φήληξ· δλυνθος· τὸ μὴ πεπεμμένον σῦκον*.

1168. *ἐπέχω*, Schol. *τῷ στόματι προσάγω*. He cites Il. ix. 489, *ὅψον τ' ἄσαιμι προταμῶν καὶ οἶνον ἐπισχῶν*. The word is commonly used in this sense, but especially of holding the breast to an infant. Cf. Nub. 1382, *εἰ μὲν γε βρὺν εἰποις, ἐγὼ γνοῖς ἀντιεὶν ἐπέσχον*. It is here a synonym of *γεύω* rather than of *γεύομαι*.

1169. *κυκῶμαι*, I make me a *κυκεῶν*, sup. 712. Hesych. *θύμον· τὸ σκόροδον*. But *ἅλες θυμίται* (Ach. 1099) seem to mean 'salt flavoured with thyme.'

μᾶλλον ἢ θεοῖσιν ἐχθρὸν ταξίαρχον προσβλέπων,  
 τρεῖς λόφους ἔχοντα καὶ φοινικίδ' ὀξείαν πᾶν,  
 ἣν ἐκείνός φησιν εἶναι βάμμα Σαρδιανικόν  
 ἣν δέ που δέη μάχεσθ' ἔχοντα τὴν φοινικίδα, 1175  
 τηνικαὐτ' αὐτὸς βέβαπται βάμμα Κυζικηνικόν  
 κᾶτα φεύγει πρῶτος, ὥσπερ ξουθὸς ἱππαλεκτρυν  
 τοὺς λόφους σείων· ἐγὼ δ' ἔστηκα λινοπτῶμενος·  
 ἥνικ' ἂν δ' οἴκοι γένωνται, δρῶσιν οὐκ ἀνασχετὰ,

1172. The Taxiarch had to make a return of the conscripts in the military κατάλογος.—τρεῖς λόφους, cf. Ach. 964, ὁ δεινός, ὁ ταλαύριμος, ὅς τὴν Γοργόνα πάλλει, κραδαίνων τρεῖς κατασκίους λόφους. Aesch. Theb. 384, τρεῖς κατασκίους λόφους σείει, κράνους χαίτωμα.—φοινικίδα, 'a scarlet coat of very bright dye.' Cf. sup. 303.

1174. Σαρδιανικόν, Schol. διαφέρουσι γὰρ αἱ Λυδικαὶ βαφαί. Hence in Vesp. 1139, where old Philocleon rejects a Persian cloak, his son says, κοῦ θαῦμα γ', ἐς Σάρδεϊς γὰρ οὐκ ἐλήλυθας.

1176. Κυζικηνικόν. It may be that an inferior dye was prepared at Cyzicus; but the play on χεζικηνικόν is manifest. Cf. Ran. 479, and Hesych. in βάμμα Κυζικηνικόν, who says Κυζικηνοὶ διὰ τὸ Ἵωνες εἶναι ἐκωμωδοῦντο ἐπὶ μαλακίᾳ. See also Ach. 112.

1177. κᾶτα, κ.τ.λ. 'And then he is the first to fly, like a strutting cock with plumage gay, shaking his crests; while I stand humbly waiting for orders.' It is hard to render this passage, which has reference to a cock with its red crests, λόγοι, and brownish-yellow neck-feathers (the φοινικίς), while ξουθὸς ἱππαλεκτρυν is a phrase borrowed from the Myrmidones of

Aeschylus; see Ran. 930, ἦ τοὺς θεοὺς, ἐγὼ γοῦν ἦδη ποτ' ἐν μακρῷ χρόνῳ νυκτὸς διηγρόπνησα τὸν ξουθὸν ἱππαλεκτρυνά ζητῶν τίς ἐστιν ὄρνις. Av. 808, μεγάλα πράττει, κάστι νυνὶ ξουθὸς ἱππαλεκτρυνών. The cowardice of the taxiarch is of course ridiculed. He can fly if he pleases; but the recruit must stand his ground.—λινοπτῶμενος, Schol. παρατηρῶν καὶ περιβλεπόμενος, ὅπου ἂν ταχθῶ. λινοπτῆς γὰρ φησιν Ἀριστοτέλης τοὺς τὰ θηρευτικὰ λίνα φυλάττοντας. Photius: λινοπτῆ· οἱ ἀποσκοποῦμενοι τὰ ἐμπίπτοντα τοῖς κυνηγετικοῖς λίνοις θηρία. Similarly Hesychius in λινοπτῆς. If the etymology is right, the ν was pronounced double, as sup. 1154 Αἰσχιννάδου. Mr Rogers thinks the sentence is a quotation or parody of some passage unknown.

1179. οἴκοι, i.e. ἐπιδημοῦντες, not ἐπὶ στρατείᾳ. The shameful way in which the lists were made up, the erasure of names for a bribe and the substitution of others, often with no notice given, is severely satirized in Equit. 1369, ἔπειθ' ὁπλίτης ἐντεθεῖς ἐν καταλόγῳ οὐδεὶς κατὰ σωπιδᾶς μετεγγράφησεται, ἀλλ' ὥσπερ ἦν τὸ πρῶτον ἐγγεγράφεται.—ἐξαλείφοντες, διαγράφοντες,

τοὺς μὲν ἐγγράφοντες ἡμῶν, τοὺς δ' ἄνω τε καὶ κάτω  
 ἐξαλείφοντες δις ἢ τρίς. αὐριον δ' ἔσθ' ἢ ἔξοδος·  
 τῷ δὲ σιτί' οὐκ ἐώνητ'· οὐ γὰρ ᾗδειν ἐξιών· 1182  
 εἶτα προστὰς πρὸς τὸν ἀνδριάντα τὸν Πανδίωνος,  
 εἶδεν αὐτὸν, κάπορων· θεί τῷ κακῷ βλέπων ὅπον.  
 ταῦτα δ' ἡμᾶς τοὺς ἀγροίκους δρῶσι, τοὺς δ' ἔξ  
 ἄστεως 1185  
 ᾗττον, οἱ θεοῖσιν οὗτοι κἀνδράσιν ῥιψάσπιδες.  
 ὦν ἔτ' εὐθύνας ἐμοὶ δώσουσιν, ἣν θεὸς θέλη.  
 πολλὰ γὰρ δὴ μ' ἠδίκησαν,  
 ὄντες οἴκοι μὲν λέοντες,  
 ἐν μάχῃ δ' ἀλώπεκες. 1190

## ΤΡΥΓΑΙΟΣ.

ἰὸν ἰού.

scratching out and altering names first in this way, then in that. So Equit. 877, τὸν Γρύτων ἐξαλείψας.

1182. τῷ δέ, κ.τ.λ. 'But by (or for) him the three-days provisions have not been brought; for he did not know he had to go out on service.' Sup. 367, οὐδὲν ἡμπόληκά πω, οὐτ' ἀλφειτ' οὔτε τυρόν, ὡς ἀπολούμενος.—ἐώνητ' for ἐώνηται. The elision is somewhat rare; cf. Nub. 42, ἦτις με γῆμ' ἐπήρε. ib. 523, πρῶτους ἤξιωσ' ἀναγεῦσ' ὕμας. Ib. 7 and 550. Av. 1340, εἴκεν οὐ ψευδαγγέλῃς εἰν' ἀγγελοῖς.—ᾗδειν, here clearly the third person, with the ν ἐφέλκυστικόν. The Attics declined the singular imperfect of οἶδα thus, ᾗδη, ᾗδησθα, ᾗδεν, but they used ᾗδειν also as the first person when metrically convenient, as they used both παρῇ and παρήν ἐγώ. In Vesp. 558 ᾗδειν is the third, but ib. 635 it is the first

person. In Av. 1208, ᾗκειν (MSS. ᾗκεν) is the third person of the imperfect of εἴκα.

1184. εἶδεν αὐτόν, he sees his own name on the list made out for the Pandionid tribe, and affixed to the eponym statue of Pandion in the Agora.—βλέπων ὅπον, 'looking verjuice,' i.e. cross and sour at the intelligence.

1186. ᾗττον, viz. because they had more means or more opportunity of bribing.—ῥιψάσπιδες, 'these braggarts who in the sight of both gods and men are shield-droppers.' This is put παρὰ προσδοκίαν for θεῶσιν ἐχθροί. Cf. sup. 1172.

1189. οἴκοι λέοντες. Schol. παροιμία παρὰ τοὺς ἐν τῇ Ἀσίᾳ Λάκωνας ἀνυχθάντας, Οἴκοι λέοντες, ἐν Ἐφέσῳ δὲ Λάκωνες.

1191. Trygaeus is preparing his marriage-feast, ἐστιῶν γάμου, and waiting for his guests. Among others, several manufacturers (or sellers) of arms,



ὅσον τὸ χρῆμ' ἐπὶ δεῖπνον ἦλθ' ἐς τοὺς γάμους.  
 ἔχ', ἀποκάθαιρε τὰς τραπέζας ταυτηί.  
 πάντως γὰρ οὐδὲν ὄφελός ἐστ' αὐτῆς ἔτι  
 ἔπειτ' ἐπέισφερε τοὺς ἀμύλους καὶ τὰς κίχλας 1195  
 καὶ τῶν λαγῶν πολλὰ καὶ τοὺς κολλάβους.

## ΔΡΕΠΑΝΟΥΡΓΟΣ.

πού πού Τρυγαῖός ἐστιν;

## ΤΡΥΓΑΙΟΣ.

ἀναβράττω κίχλας.

## ΔΡΕΠΑΝΟΥΡΓΟΣ.

ὦ φίλτατ', ὦ Τρυγαῖ', ὅσ' ἡμᾶς τὰγαθὰ  
 δέδρακας, εἰρήνην ποιήσας· ὡς πρὸ τοῦ  
 οὐδεὶς ἐπρίατ' ἂν δρέπανον οὐδὲ κολλύβου, 1200  
 νυνὶ δὲ πευτήκοντα δραχμῶν ἐμπολῶ·  
 ὁδὶ δὲ τριδράχμους τοὺς κάδους εἰς τοὺς ἀγρούς.  
 ἀλλ', ὦ Τρυγαῖε, τῶν δρεπάνων τε λάμβανε  
 καὶ τῶνδ' ὅ τι βούλει προίκα· καὶ ταυτὶ δέχου.  
 ἀφ' ὧν γὰρ ἀπεδόμεσθα κάκερδάναμεν 1205

comes in, complaining that their trade is ruined by the peace; while a vender of agricultural implements is delighted at his improved prospects. The *Acharnians* concludes with a similar contrast between war and peace.

1193. *ἔχε* (to a servant, as he gives him a fine helmet-plume to use as a dish-clout).—*ταυτηί*, *περκεφαλαί*, Schol.

1195. *ἀμύλους*, the sponge-cakes (Theocr. ix. 21, *Acharn.* 1092).—*κολλάβους*, 'loaves,' or 'rolls,' Ran. 507.—*πολλὰ τῶν λαγῶν*, like *τῆς γῆς πολλῶν*, sup. 167.

1197. *ἀναβράττω*, 'I am stewing thrushes.' Ran. 510, *κρέα ἀνέβραττεν ὀρνίθεια*. Ach. 1005, *ἀναβράττει*, *ἐξοπτᾶτε*, *τρέπει*,

*ἀφέλκετε τὰ λαγῶα ταχέως*.

1200. *κολλύβου*, Schol. *εἶδος εὐτελοῦς νομίσματος, ἀπὲρ τοῦ οὐδὲ ὀβολοῦ*.—*πευτήκοντα δραχμῶν*, about two pounds,—an exaggerated price, of course.

1202. *ὁδὶ δὲ*, 'and my neighbour here sells his wine-crocks at three drams a-piece (half-a-crown) for the country.' Cf. sup. 563, *ἐμπολήσαντές τι χρηστὸν εἰς ἀγρὸν τὰρίχιον*.—*κάδοι* are not 'casks,' but amphorae.

1204. By *τῶνδε* and *ταυτὶ* he expresses the number and variety of presents. Some articles useful for the farm (*τῶνδε*) are offered him without price. But *ταυτὶ* are presents purchased from the profits of trade, as the man goes on to explain.

τὰ δῶρα ταυτί σοι φέρομεν εἰς τοὺς γάμους.

## ΤΡΥΓΑΙΟΣ.

ἴθι νυν, καταθέμενοι παρ' ἐμοὶ ταῦτ' εἵσιτε  
ἐπὶ δεῖπνον ὡς τάχιστα· καὶ γὰρ οὐτοσὶ  
ὅπλων κάπηλος ἀχθόμενος προσέρχεται.

## ΛΟΦΟΠΟΙΟΣ.

οἴμ' ὡς προθέλυμνόν μ', ὦ Τρυγαί', ἀπώλεσας. 1210

## ΤΡΥΓΑΙΟΣ.

τί δ' ἔστιν, ὦ κακόδαιμον; οὐ τί που λοφᾶς;

## ΛΟΦΟΠΟΙΟΣ.

ἀπώλεσάς μου τὴν τέχνην καὶ τὸν βίον,  
καὶ τουτουὶ καὶ τοῦ δορυξοῦ 'κεινουί.

## ΤΡΥΓΑΙΟΣ.

τί δῆτα τουτουὶ καταθῶ σοι τοῖν λόφοιν;

## ΛΟΦΟΠΟΙΟΣ.

αὐτὸς σὺ τί δίδως;

1215

1207. παρ' ἐμοί, i.e. 'lay these presents down, or deposit them at my house, and then come to dinner directly; for here comes a seller of arms looking glum.' For a similar use of καὶ γὰρ see sup. 1043. The Greeks disliked, as an ill-omen, the associating joy with grief; cf. Ach. 1019, 1035, inf. 1277. Hence Trygæus tells his friend to take his seat at the table and so to forestall the other.

1210. προθέλυμνος, like πρόβριζος, is probably connected with θελεμὸς and θεμειλία, the πρό having the sense of πρόρω, 'deep-laid.' The word is Homeric, and not free from obscurity. The root seems to be θεμ, a nasalized form of θε, and θεμελὸς or θελεμὸς will account for

most, if not all, the existing derivatives, including θεσμὸς and θέμις. Compare νώνυμνος and διδυμνος.

1211. οὐ τί που λοφᾶς. 'Surely you have not got "the crest" disease?' A witty allusion to the useless military λόφοι on his hands, and perhaps to cocks whose crests are too large. Compare λημάν, ψωράν, καπράν (Plut. 1024), χαλαζᾶν (Equit. 381), ποδαγρᾶν, ληματιᾶν (Ran. 494). All these verbs express bodily or mental states or affections. Hesych. λοφᾶ· λόφον ἐπιθυμεῖ.

1213. τουτουί, the κρανοποιός.

1214. τί — καταθῶ; 'What must I pay you for this pair of plumes?' — 'What,' replies the man, 'do you offer yourself?'

## ΤΡΥΓΑΙΟΣ.

ὅ τι δίδωμ'· αἰσχύνομαι.  
 ὅμως δ' ὅτι τὸ σφήκωμ' ἔχει πόνον πολὺν,  
 δοίην ἂν αὐτοῖν ἰσχάδων τρεῖς χολίνικας,  
 ἵν' ἀποκαθαίρω τὴν τράπεζαν τουτῷ.

## ΛΟΦΟΠΟΙΟΣ.

ἐνεγκε τοῖνυν εἰσιῶν τὰς ἰσχάδας·  
 κρεῖττον γὰρ, ὦ τᾶν, ἔστιν ἢ μηδὲν λαβεῖν. 1220

## ΤΡΥΓΑΙΟΣ.

ἀπόφερ' ἀποφερ' ἐς κόρακας ἀπὸ τῆς οἰκίας.  
 τριχορρνυέτον, οὐδὲν ἔστων τῷ λόφῳ.  
 οὐκ ἂν πριαίμην οὐδ' ἂν ἰσχάδος μιᾶς.

## ΘΩΡΑΚΟΠΩΛΗΣ.

τί δαὶ δεκάμνῳ τῷδε θώρακος κύτει  
 ἐνημμένῳ κάλλιστα χρῆσομαι τάλας; 1225

1216. τὸ σφήκωμα, 'the narrowing,' the part where the plume is inserted in the metallic cone. So Vesp. 1072, μέσον διεσφηκωμένον. In Il. xvii. 52, locks or braids of hair are said χρυσῷ σφηκοῦσθαι, αὐτο κοstringi. The word was used by Sophocles, Frag. 314, καὶ κάρτα φρίξας εὐλόφῳ σφηκώματι. Hence, perhaps, σφηκῶσαι· τὸ δῆσαι· οὕτως Φρύνιχος, Photius. See also Hesych. in σφηκός λόφου. Ib. σφήκωμα· πύκνωμα· καὶ ὁ δεσμός (i.e. 'the fastening' of the crest).

1218. Meineke omits this verse, with Hamaker. It may have been made up from 1193.

1222. τριχορρνυέτον, 'the hair (horse-hair) comes out of them both.' Theoc. ii. 89, ἔρρευν δ' ἐκ κεφαλᾶς πᾶσαι τρίχες. Aesch.

Frag. 255, παλαιὸν δέρμα καὶ τριχορρνύς. Od. x. 393, τῶν δ' ἐκ μὲν μελέων τρίχες ἔρρεον.

1224. δεκάμνῳ, 'worth ten minae.' Or (if the speaker is only a retailer of arms, as Bergk thinks), 'that cost me ten minae.' On this view, ζημία will mean 'loss on your purchase.' See inf. on 1250. The breast-plate (not uncommonly represented on early Greek vases) was a bulging metallic cover for the chest, somewhat like a tortoise-shell.—ἐνημμένῳ (ἐνάρτω), 'beautifully lined,' with felt, perhaps, or some soft material 'sewn in.' This seems a more correct explanation than the Schol. συντεθειμένῳ, ἐρραμμένῳ. In An. 1250, ὄρεϊς παρδαλᾶς ἐνημμένοι are birds dressed up in leopard-skins.

## ΤΡΥΤΑΙΟΣ.

οὗτος μὲν οὐ μὴ σοι ποιήσει ζημίαν.  
ἀλλ' αἰρέ μοι τοῦτόν γε τῆς ἰσωνίας·  
ἐναποπατεῖν γάρ ἐστ' ἐπιτήδειος πάνυ.

## ΘΩΡΑΚΟΠΩΛΗΣ.

παῦσαι μ' ὑβρίζων τοῖς ἐμοῖσι χρήμασιν

## ΤΡΥΤΑΙΟΣ.

ὦδὲ, παραθέντι τρεῖς λίθους, οὐ δεξιῶς; 1230

## ΘΩΡΑΚΟΠΩΛΗΣ.

ποῖα δ' ἀποψήσῃ ποτ', ὠμαθέστατε;

## ΤΡΥΤΑΙΟΣ.

τῇδὲ, διεῖς τὴν χεῖρα διὰ τῆς θαλαμῖας  
καὶ τῇδ'.

## ΘΩΡΑΚΟΠΩΛΗΣ.

ἄμ' ἀμφοῖν δῆτ';

## ΤΡΥΤΑΙΟΣ.

ἔγωγε νῆ Δία,

ἵνα μὴ γ' ἄλῳ τρύπημα κλέπτων τῆς νεώς.

1226. οὗτος, κ.τ.λ. 'O there's no fear of *this* causing you a loss! No; give it me here at cost price' (or, 'I'll take *this* at least at cost price'). The Schol. rightly explains αἰρε by πρόσφερε. See sup. i. 'It is just the thing,' he says, 'for a com-mode.' There can be no doubt that Trygaeus sits down upon it, amid the roars of the audience.

1229. τοῖς χρήμασιν. The date of reference, 'on account of my property.'

1230. τρεῖς λίθους. There was a saying,—not a very refined one,—τρεῖς εἰσὶν ἱκανοὶ πρῶκτον ἐκμάξαι λίθοι, ἂν ὡσι τραχεῖς· ἂν δὲ λείοι, τέτταρες.

1231. ποῖα, 'in what part,' sc. μερὶδι τοῦ θώρακος.—θαλαμῖας, the hole in the side of a trireme through which the lowest oar, that of the θαλαμῖτης, was passed. Jokes and metaphors from triremes are incessant in Aristophanes; e.g. inf. 1306. Herod. v. 33, τὸν ἀρχοντα τῆς νεὸς —δῆσαι διὰ θαλαμῖτης ἔξω μὲν κεφαλὴν ποιεῖντας ἔσω δὲ τὸ σῶμα.

1234. τρύπημα κλέπτων. Schol. τοῦτο φησὶν εἰς τοὺς τριηράρχας, ὅτι ἀπέφραττόν τινα τρυπήματα, ἵνα τὸν μισθὸν τῶν ναυτῶν κερδανοίεν, ἐκ δὲ τῆς ὕψεως τῶν τρυπημάτων μὴ ἐλέγχωνται. One or two oar-holes might be stopped up and painted over so as to escape the detection of the ἀπό-

## ΘΩΡΑΚΟΠΩΛΗΣ.

ἔπειτ' ἐπὶ δεκάμνῳ χεσεῖ καθήμενος;

1235

## ΤΡΥΤΑΙΟΣ.

ἔγωγε νῆ Δί', ὠπίτριπτ'. οἶε γὰρ ἂν  
τὸν πρωκτὸν ἀποδόσθαι με χιλίων δραχμῶν;

## ΘΩΡΑΚΟΠΩΛΗΣ.

ἴθι δὴ, ἔνευκε τὰργύριον.

## ΤΡΥΤΑΙΟΣ.

ἀλλ', ὦγαθέ,

θλίβει τὸν ὄρρον. ἀπόφερ', οὐκ ὠνήσομαι.

## ΣΑΛΠΙΓΓΟΠΟΙΟΣ.

τί δ' ἄρα τῇ σάλπιγγι τῇδε χρῆσθαι  
ἦν ἐπριάμην δραχμῶν ποθ' ἐξήκοντ' ἐγώ;

1240

## ΤΡΥΤΑΙΟΣ.

μόλυβδον εἰς τουτὶ τὸ κοῖλον ἐγχείας,  
ἔπειτ' ἄνωθεν ῥάβδον ἐνθεῖς ὑπόμακρον,  
γενήσεται σοι τῶν κατακτῶν κοττάβων.

στολεὺς, who had to certify that ships were in good trim.

1237. ἀποδόσθαι ἂν, 'that I would sell my seat of honour for that sum?' (10 minae = 1000 drachmae. Roars of laughter again from the audience.)

1239. τὸν ὄρρον. The *os sacrum* does not find itself comfortably lodged; so Trygaeus retracts his bargain and will have no more to say to it.—Enter a trumpet-maker (or dealer, perhaps, as he says ἦν ἐπριάμην). The ἐγώ seems virtually to belong to *χρήσθαι*, 'What use shall I make of this trumpet?' We should perhaps read *τί ἄρα*, with *hiatus*.

1244. κατακτῶν (κατὰγειν). The celebrated game of the cot-

*tabus*, in its general plan, is too well known to need a long discussion. Some points in it however are complex and difficult, and the reader will do well to consult the article in the "Dictionary of Greek and Roman Antiquities." There were several varieties of it: that here described consisted mainly in making a metallic dish fall, by throwing into it some wine from a goblet, upon the head of a statue called *μῦνης*. One explanation of the present passage is, that the trumpet is to be suspended by a stick through the handle, like the beam of a scale. Into the bell some melted lead is to be poured, to serve as a counterbalance; at the other

## ΣΑΛΠΗΓΤΟΠΟΙΟΣ.

οἱμοι καταγελᾷς.

1245

## ΤΡΥΤΑΙΟΣ.

ἀλλ' ἕτερον παραινέσω.

τὸν μὲν μόλυβδον, ὥσπερ εἶπον, ἔγχεον,  
 ἐντευθενὶ δὲ σπαρτίους ἡρτημένην  
 πλάστιγγα πρόσθε, καὐτό σοι γενήσεται  
 τὰ σὺκ' ἐν ἀγρῷ τοῖς οἰκέταισιν ἰσάναι.

## ΚΡΑΝΟΠΩΛΗΣ.

ὦ δυσκάθαρτε δαῖμον, ὥς μ' ἀπώλεσας,

1250

end a scale or dish is to be fastened. This arrangement, however, does not differ much from the next; in the former there is no mention of a scale; yet, unless we interpret *μόλυβδον ἐνθεῖναι* *ἀνωθεν* 'to insert a longish stick into the upper end,' we must assume some pendant dish to be meant. I suggest however, as the probable meaning, that the lead is to form a weight on which the trumpet may stand erect, with a stick vertically projecting at top; and this may describe the stand, as it were, from which the beam and scales are to be suspended. Schol. on 343 sup., *ράβδος ἦν μακρὰ πεπηγμένη ἐν τῇ γῇ, καὶ ἑτέρα ἐπάνω αὐτῆς κινουμένη ὡς ἐπὶ ξυγίου. εἶχε δὲ πλάστιγγας δύο ἐξηρτημένας καὶ κρατῆρας δύο ὑποκάτω τῶν πλάστιγγων, καὶ ὑπὸ τῷ ὄρωι ἀνδριάς ἦν χαλκοῦς κεχρυσωμένος*. Mr Rogers thinks the trumpet was set erect on its base, but that the *ράβδος* projected from the mouth-piece at right angles. Mr Green says "I do not think *ἐνθεῖς ἀνωθεν* suggests that the rod extended crosswise from the mouth-piece, but rather that it was inserted

into it; the effect of which would be simply to lengthen the instrument."

1248. *αὐτό*. 'It will do of itself (without further alteration) to weigh figs in for your slaves in the country.'

1250. *δυσκάθαρτε*, 'unclean,' i.e. malignant, not easily exorcised by *καθαρμοί*. Aesch. Pers. 515, *ὦ δυσπρόνγη δαῖμον, ὡς ἀγὰρ βαρὺς ποδοῖν ἐν ἡλλοῦ παντὶ Περσικῷ γένει*.—*ἀντίδωκα* clearly shows that the man was not a maker, but a dealer in helmets. Cf. 1241. Bergk suspects that the same man is addressed by Trygaeus (to 1264), and remarks that the *δορυξὺς* and the *κρανοποιὺς* are only mutes. He supposes the *ὄπλων κάπηλος* in 1209 was a seller of various kinds of armour, including the breast-plate and the trumpet; and therefore *θωρακοπώλης* and *σάλπιγγοποιὺς* he regards as fictitiously introduced into the *dramatis personae*. There is much to be said in favour of this view. Compare sup. 447, *κεῖ τις δορυξὺς ἢ κάπηλος ἀσπίδων, ἢ ἐμπολὴ βέλτιον, ἐπιθυμεῖ μαχῶν*. The addresses in 1255 and 1260, *ὦ κρανοποιεῖ* and *ὦ δορυξέ*, are

ὅτ' ἀντέδωκά γ' ἀντὶ τῶνδε μνᾶν ποτέ;  
καὶ νῦν τί δράσω; τίς γὰρ αὐτ' ὠνήσεται;

ΤΡΥΓΑΙΟΣ.

πῶλει βαδίζων αὐτὰ τοῖς Αἰγυπτίοις·  
ἔστιν γὰρ ἐπιτήδεια συρμαίαν μετρεῖν.

ΔΟΥΡΞΟΣ.

οἴμ', ὦ κρανοποῖ, ὡς ἀθλίως πεπράγαμεν. 1255

ΤΡΥΓΑΙΟΣ.

οὗτος μὲν οὐ πέπονθεν οὐδέν.

ΔΟΥΡΞΟΣ.

ἀλλὰ τί

ἔτ' ἐστὶ τοῖσι κρίνεσιν ὃ τι τις χρήσεται;

ΤΡΥΓΑΙΟΣ.

ἐὰν τοιαντασὶ μάθῃς λαβὰς ποιεῖν,  
ἄμεινον ἢ νῦν αὐτά γ' ἀποδώσει πολὺ.

ΚΡΑΝΟΠΩΛΗΣ.

ἀπίωμεν, ὦ δορυξέ.

1260

naturally enough those of the *δῦλων κάπηλος* to his two companions. Bergk however makes no alteration in the text; while Meineke introduces both *δῦλων κάπηλος* and *ὀπλοπώλης* as conversing with Trygaeus (one of these however is a mistake of the press).

1251. *κἀντὶ τῶνδε* Bergk after Enger. Meineke's *ὅτ' ἀντέδωκ'* ἐγὼ ἔντι is ugly and unrhymical. Perhaps, *ὅς ἀντέδωκ' αὐτῷ*, *quiipre qui &c.*

1253. *αὐτὰ*, sc. *τὰ κράνη*.—*συρμαίαν*, 'jalap,' or 'black-draught.' Herodotus (ii. 88) says the Egyptians used this as a purge. Hence in *Thesm.* 857 they are called *μελανοσυρμαῖος* λέως.

1257. If Bergk's view be right, that the *δῦλων κάπηλος* says this, he must mean that the trade of his friend is gone, since he can no longer buy from him such useless articles.

1259. *αὐτὰ γ' ἀποδώσει* is Mr Rogers' correction of *αὐτ' ἀποδώσεται*. Others alter *μάθῃς* into *μάθη*. But the second person is evidently better than the third, as a direct answer is given to a direct question. By *λαβὰς*, 'handles,' he means that the helmets may be converted into *κάδοι*.—*τοιαντασὶ*, perhaps making a crooked finger as an illustration. Mr Rogers supposes that the man touches his ears as a gesture of derision.

## ΤΡΥΓΑΙΟΣ.

μηδαμῶς γ', ἐπεὶ  
τούτῳ γ' ἐγὼ τὰ δόρατα ταῦτ' ὠνήσομαι.

## ΔΟΥΡΥΞΟΣ.

πόσον δίδως δῆτ' ;

## ΤΡΥΓΑΙΟΣ.

εἰ διαπρισθεῖεν δίχα,  
λάβοιμ' ἂν αὐτ' ἐς χάρακας, ἑκατὸν τῆς δραχμῆς.

## ΔΟΥΡΥΞΟΣ.

ὑβριζόμεθα. χωρῶμεν, ὦ τᾶν, ἐκποδών.

## ΤΡΥΓΑΙΟΣ.

νῆ τὸν Δί', ὡς τὰ παιδί' ἤδη ἔξερχεται 1265  
οὐρησόμενα τὰ τῶν ἐπικλήτων δεῦρ', ἵνα  
ἅττ' ἄσεται προαναβάλῃται μοι δοκεῖ.  
ἀλλ' ὅ τι περ ἄδειν ἐπινοεῖς, ὦ παιδίον,  
αὐτοῦ παρ' ἐμὲ στὰν πρότερον ἀναβαλοῦ ἵθαδί.

1261. τούτῳ γε, 'from him (if not from you).' The dative is used as in the Homeric *δέξατο οἱ σκῆπτρον*, i.e. as a dative of place, 'at his hands.' So Ach. 815, *ὠνήσομαι σοι*. Ran. 1229, *ἐγὼ πρίωμαι τῷδε* ;

1262. *δίχα*, 'in two lengths,' perhaps. Meineke, objecting to the plural verb with the neuter *δόρατα*, reads *διαπρίσειεν*, which has no probability. Mr Green rightly remarks that distinct plurality is here implied.

1266. *οὐρησόμενα*, i.e. *πρόφασιν ὡς οὐρ*. The boys wanted to practise their song, and so made an excuse to go out for a minute or two. It is strange that Bergk should think the word corrupt, and propose *μυν-ριζόμενα*, 'humming,' or 'whis-

tling.' The medial future is however unusual. We have *οὐρήσω* in Vesp. 394. On the other hand, both *ἀποπατήσω* and *ἀποπατήσομαι* occur.—*μοι δοκεῖ*, i.e. *ὡς, opinor*. Bergk and Meineke needlessly read *δοκεῖν*. For the custom of boys reciting publicly, see Eccl. 678. Probably they were employed to take a part in singing the *epithalamium* at marriage-feasts. See Catull. lxi. 19. The war-song may be a joke on some recitation that formed part of the entertainment.

1269. *στάν*. The neuter perhaps expresses contempt. Usually, if the sex is male, the participle is in the masculine, though the noun (e.g. *τέκνον*) is neuter. But compare Plat.



## ΠΑΙΣ ΛΑΜΑΧΟΥ.

Νῦν αὖθ' ὀπλοτέρων ἀνδρῶν ἀρχώμεθα

1270

ΤΡΥΤΑΙΟΣ.

παύσαι

ὀπλοτέρους ἄδου, καὶ ταῦτ', ὦ τρισκακόδαιμον,  
εἰρήνης γ' οὐσης· ἀμαθές γ' εἶ καὶ κατάρατον.

## ΠΑΙΣ ΛΑΜΑΧΟΥ.

Οἱ δ' ὅτε δὴ σχεδὸν ἦσαν ἐπ' ἀλλήλοισιν ἰόντες,  
σύν ῥ' ἔβαλον ῥινούς τε καὶ ἀσπίδας ὀμφαλοέσσας.

ΤΡΥΤΑΙΟΣ.

ἀσπίδας; οὐ παύσει μεμνημένον ἀσπίδος ἡμῶν; 1275

## ΠΑΙΣ ΛΑΜΑΧΟΥ.

Ἐνθα δ' αἶμ' οἰμωγὴ τε καὶ εὐχολὴ πέλεν ἀνδρῶν

ΤΡΥΤΑΙΟΣ.

ἀνδρῶν οἰμωγὴ; κλαύσει νῆ τὸν Διόνυσον  
οἰμωγὰς ἄδου, καὶ ταύτας ὀμφαλοέσσας.

## ΠΑΙΣ ΛΑΜΑΧΟΥ.

ἀλλὰ τί δῆτ' ἄδω; σὺ γὰρ εἶπέ μοι οἷσσισι χαίρεις.

ΤΡΥΤΑΙΟΣ.

Ὡς οἱ μὲν δαίνυντο βοῶν κρέα, καὶ τὰ τοιαυτὰ. 1280

Ἄριστον προτίθεντο καὶ ἄτθ' ἥδιστα πάσασθαι.

## ΠΑΙΣ ΛΑΜΑΧΟΥ.

Ὡς οἱ μὲν δαίνυντο βοῶν κρέα, καὶ χένας ἵππων

Theaet. p. 166 init. ἐπειδὴ παιδὶον τι ἐρωτηθὲν ἔδεισεν,—καὶ δέισαν ἀπέφθε.

1271. ἄδου Bergk and Meinelke after Dobree, for ἄδου, and inf. 1278. Both have MS. authority, and it is hard to decide. The line in part quoted, the Schol. says, is the first verse of the Epigoni of Antimachus,

—the same poem which in the time of Herodotus (iv. 32) was attributed to "Homer."

1273. An oft-repeated Homeric verse. See II. xiii. 604, xvi. 462. The next does not, I think, exist in our text. See sup. 1090.

1276. From II. iv. 450.

ἔκλυον ἰδρώνοντας, ἐπεὶ πολέμου ἐκόρεσθεν.

ΤΡΥΓΑΙΟΣ.

εἶεν· ἐκόρεσθεν τοῦ πολέμου κατ' ἥσθιον.

ταῦτ' ἄδε, ταῦθ', ὥς ἥσθιον κεκορημένοι.

1285

ΠΑΙΣ ΛΑΜΑΧΟΥ.

Θωρήσσουντ' ἄρ' ἔπειτα πεπαυμένοι,

ΤΡΥΓΑΙΟΣ.

ἄσμενοι, οἶμαι.

ΠΑΙΣ ΛΑΜΑΧΟΥ.

πύργων δ' ἐξεχέοντο, βοή δ' ἄσβεστος ὀρώρει.

ΤΡΥΓΑΙΟΣ.

κάκιστ' ἀπόλοιο, παιδάριον, αὐταῖς μάχαις·

οὐδὲν γὰρ ἄδεις πλὴν πολέμου. τοῦ καὶ ποτ' εἶ;

ΠΑΙΣ ΛΑΜΑΧΟΥ.

ἐγώ;

ΤΡΥΓΑΙΟΣ.

σὺ μέντοι νῆ Δί'.

ΠΑΙΣ ΛΑΜΑΧΟΥ.

υἱὸς Λαμάχου.

ΤΡΥΓΑΙΟΣ.

αἰβοῖ

1291

ἦ γὰρ ἐγὼ θαύμαζον ἀκούων, εἰ σὺ μὴ εἴης

1283. The ὕ in λθεῖν is commonly short in Homer.

1285. ὥς ἥσθιον, κ.τ.λ. 'how they ate when they were full:' a joke, of course, on the verse.

1286. ἄσμενοι. Some have thought there is a play on πεπαυμένοι and πεπ-ασμένοι, but I do not find any authority for this participle of πατέομαι. Mr Rogers neatly renders it, "Quickly, refreshed, they called for the casques. ΤΑΥΤΟ. Casks? gladly,

I warrant." There was a convivial use of θωρήσσεσθαι, 'to line the chest,' i.e. with wine. See Ach. 1135. Vesp. 615, τόδε—κέκτημαι πρόβλημα κακῶν, σκευὴν βελῶν ἀλεωρῆν, where a cup is held out to represent a θῶραξ in this sense.

1292. σὺ, emphatic. 'Ah! I thought it was strange, when I heard you, if you were not the son of some war-wishing and war-wailing father.'—κλαν-

ἄνδρὸς βουλομάχου καὶ κλαυσιμάχου τινὸς υἱός.

ἄπερρε καὶ τοῖς λογχοφόροισιν ᾗδ' ἰόν.

ποῦ μοι τὸ τοῦ Κλεωνύμου ὅτι παιδίον; 1295

ἄσον πρὶν εἰσιέναι τι· σὺ γὰρ εὖ οἶδ' ὅτι  
οὐ πράγματ' ἄσει· σῶφρονος γὰρ εἰ πατρός.

ΠΑΙΣ ΚΛΕΩΝΥΜΟΥ.

Ἀσπίδι μὲν Σαῖων τις ἀγάλλεται, ἣν παρὰ θάμνῳ  
ἐντος ἀμώμητον κάλλιπον οὐκ ἐθέλων.

ΤΡΥΤΑΙΟΣ.

εἰπέ μοι, ὦ πρόσθων, εἰς τὸν σαυτοῦ πατέρ' ἄδεις;

ΠΑΙΣ ΚΛΕΩΝΥΜΟΥ.

Ψυχὴν δ' ἐξέσάωσα,

1301

ΤΡΥΤΑΙΟΣ.

κατήσχυνας δὲ τοκῆας.

ἀλλ' εἰσώμεν. εὖ γὰρ οἶδ' ἐγὼ σαφῶς

ὅτι ταῦθ' ὅσ' ἦσας ἄρτι περὶ τῆς ἀσπίδος

οὐ μὴ ἑπιλάβῃ ποτ', ὧν ἐκείνου τοῦ πατρός. 1304

ὕμῳ τὸ λοιπὸν ἔργον ἤδη ὑταῦθα τῶν μενόντων

σιμάχου, coming to grief in consequence of war. The Schol. notices the play on Λα-μάχου.

1294. ἰὼν Meineke. See on 1271.

1295. Κλεωνύμου. Sup. 446.

1297. πράγματα, the troubles of war.

1298. The son of one who was himself *ρίψαςπις* is wittily made to recite a couplet from Archilochus, who, like Horace, 'reliquit non bene parmulam.' Thus inf. 1300 he sings at 'his own father.' Schol. οὗτος δ' Ἀρχίλοχος ἐξῆλθεν εἰς πόλεμον ἐν τῇ πρὸς Σαῖους μάχῃ (ἐστὶ δὲ ἔθνος Θράκης) καὶ φοβηθεὶς ἐφύγε ρίψας ἑαυτοῦ τὰ ὅπλα.—ἐντος, a rare form as the singular of *ἐντεα*, 'a beautiful (or peerless) piece of armour.'—

ἀγάλλεται, takes pride in wearing or displaying it. Herod. iv. 64, ἐκ δὲ τῶν χαλινῶν τοῦ ἵππου τὸν αὐτὸς ἐλαύνει, ἐκ τούτου ἐξάπτει (sc. δέρμα ἀνθρώπου, a human scalp), καὶ ἀγάλλεται.

1301. Dr Thompson, on Plat. Gorg. p. 483 A, remarks that there seem to have been several readings of the epigram attributed to Archilochus. For *ψυχὴν*, some read *αὐτόν*, thus: *αὐτόν μὲν μ' ἐσάωσα· τί μοι μέλει; ἀσπίς ἐκείνη ἐρρέτω· εἰσαυτὴν κτήσομαι οὐ κακίῳ*. Others again read *αὐτὸς δ' ἐξέφυγον θανάτου τέλος· ἀσπίς κ.τ.λ.*

1304. οὐ μὴ ἐπιλάβῃ, 'there is no chance of your forgetting,' i.e. and no need of *μελέτῃ* or practice, sup. 1267.

φλᾶν ταῦτα πάντα καὶ σποδεῖν, καὶ μὴ κενὰς παρέλ-  
κειν.

ἀλλ' ἀνδρικῶς ἐμβάλλεται ὦ,  
καὶ σμῶχετ' ἀμφοῖν ταῖν γνάθοιν· οὐδὲν γὰρ, ὦ  
πονηροί,  
λευκῶν ὀδόντων ἔργον ἔστ', ἣν μή τι καὶ μασῶνται.

1309

## ΧΟΡΟΣ.

ἡμῖν μελῃ·σιν ταῦτά γ'· εὖ ποιεῖς δὲ καὶ σὺ φράζων.

1306. φλᾶν καὶ σποδεῖν, 'to crunch and munch.' These words are combined Nub. 1376, *κᾶπειτ' ἐφλα με κᾶσπῶδει κᾶπνιγε κᾶπέτριβεν*. Plut. 694, *καγὼ τότ' ἤδη τῆς ἀθάρης πολλὴν ἐφλων*. Ib. 784, *νύττουσι γὰρ καὶ φλώσι τάντκνήμια*. Photius: φλᾶν· θλᾶν τύπτειν. And ib. *μαλάττειν* 'Αριστοφάνης. The idea is *subigere*, to masticate, or soften by attrition. Hesychius also explains it by *μαλᾶσσειν*.—*κενὰς παρέλκειν*, one of the frequent metaphors from a trireme, is explained by the Schol. 'to pull an oar without effect,' or to let it merely drag along the ship's side, without making way. It may refer to letting the oar dangle down in the water without any rower to work it. This, I think, is in some degree supported by the next words (where *ἐμβάλλεται* ὦ is Bergk's correction for *ἐμβάλλεται* or *ἐμβάλλεται*). 'pull at the oar like men.' Cf. Ran. 205, *ἀκούσει γὰρ μελὴ κᾶλλιστ', ἐπειδὴν ἐμβάλλης ἅπαξ*. Mr Green (comparing Herod. II. 96, *ἐκ γῆς παρέλκεται*, said of towing river-boats), thinks 'towing empty boats' passed into a proverb for idle and unproductive labour. The phrase may

possibly refer to pulling or drawing to your own side empty cups, *κύλικας*.

1309. *σμῶχετ'*, 'work away with both jaws.' Photius: *σμῶχεω σπουδῇ ἐνεργεῖν*. And similarly Hesychius (who has *μετὰ σπουδῆς*). The Scholium is perhaps corrupt: *τὸ ἐκλαμπρύνειν σμῶχεω λέγεται*. He explains it by *ἐσθίετε, τρίβετε*. (He thought it meant 'to scrub bright;' as there is a correlative meaning between *smearing* and *wiping*.) Compare φλᾶν in 1306. It is a very rare verb, said to be related to *σμάω*, *σμήχω*, and *smear*.—*μασῶνται*, 'masticate.' See Vesp. 780. The Schol. says this is a parody on a proverb, or rather two proverbs, which should probably be read thus, *λευκῶν γὰρ ἀνδρῶν οὐδὲν ἔργον ἦν τι μὴ μάχωνται*, and *λευκῶν γὰρ οὐδὲν ἔργον εἰ μὴ σκυτοτομεῖν*. See Eccles. 385—7. Mr Rogers' version is excellent:—"Set to, set to, you starving crew: you won't be always finding Such dishes rare of cake and hare An easy prey in open day thus wandering unprotected. Set to, set to: or soon you'll rue a splendid chance neglected."

## ΤΡΥΤΑΙΟΣ.

ἀλλ', ὦ πρὸ τοῦ πεινῶντες, ἐμβάλλεσθε τῶν λαγῶν·  
ὡς οὐχὶ πᾶσαν ἡμέραν  
πλακοῦσιν ἔστιν ἐντυχεῖν πλανωμένοις ἐρήμοις.  
πρὸς ταῦτα βρύκετ', ἢ τάχ' ὑμῖν φημι μεταμελήσειν.

## ΧΟΡΟΣ.

εὐφημεῖν χρὴ καὶ τὴν νύμφην ἔξω τινὰ δεῦρο κο-  
μίζειν, 1316  
δᾶδās τε φέρειν, καὶ πάντα λεῶν ξυγχαίρειν καπι-  
χορεύειν.  
καὶ τὰ σκευὴ πάλιν εἰς τὸν ἀγρὸν νυνὶ χρὴ πάντα  
κομίζειν  
ὀρχησαμένους καὶ σπείσαντας καὶ Ἵπέρβολον ἔξε-  
λάσαντας,  
κάπνευξαμένους τοῖσι θεοῖσιν 1320  
διδόναι πλοῦτον τοῖς Ἑλλησιν,  
κριθᾶς τε ποιεῖν ἡμᾶς πολλὰς  
πάντας ὁμοίως οἶνόν τε πολλόν,  
σῦκά τε τρώγειν,  
τάς τε γυναῖκας τίττειν ἡμῖν, 1325  
καὶ τὰγαθὰ πάνθ' ὅσ' ἀπωλέσαμεν  
συλλέξασθαι πάλιν ἔξ ἀρχῆς,  
λῆξαι τ' αἵθωνα σίδηρον.

## ΤΡΥΤΑΙΟΣ.

δεῦρ', ὦ γύναι, εἰς ἀγρὸν,

1312. ἐμβάλλεσθε, ἐντίθεσθε, 'ingest,' 'take in good store of.' The genitive may be *partitive*, or depend on the notion of ἐμ-πλήσθητε. 'Not every day,' says the host, 'can one meet with cheesecakes going about with-out owners.'

1319. Ἵπέρβολον. The suc-cessor of Cleon, and the lamp-

seller, sup. 681. The Schol. seems to be in error in saying he was στρατηγὸς φιλοπόλεμος.

1322. ποιεῖν κριθᾶς. Dem. πρὸς Φαίνιπ. p. 1045 init., σὺ δέ — πλουτεῖς εἰκότως, ἐπειδὴ ποιῆς σίτου μὲν μεδίμνους πλέον ἢ χιλίους, οἶνου δὲ μετρητὰς ὑπὲρ ὀκτακοσίους.

ἡῶπως μετ' ἐμοῦ καλῇ  
καλῶς κατακίσει.

1330

## ΧΟΡΟΣ.

ὦ τρισμάκαρ, ὡς δικαί-  
ως τὰγαθὰ νῦν ἔχεις.

Ἵμῆν, Ἵμέναι ὦ,

1335

Ἵμῆν, Ἵμέναι ὦ.

τί δράσομεν αὐτήν;

τί δράσομεν αὐτήν;

τρυγήσομεν αὐτήν,

τρυγήσομεν αὐτήν.

1340

ἀλλ' ἀράμενοι φέρω-

μεν οἱ προτεταγμένοι

τὸν νυμφίον, ὦνδρες.

Ἵμῆν, Ἵμέναι ὦ,

Ἵμῆν, Ἵμέναι ὦ.

## ΤΡΥΓΑΙΟΣ.

οἰκήσετε γοῦν καλῶς

οὐ πράγματ' ἔχοντες, ἀλ-

1345

1330. καλῇ καλῶς. A formula used in a procession, and generally addressed to the *κανηφόρος*, Ach. 253. Eccl. 730. There can be no doubt the play ends with a marriage-procession and song. In fact, it is perhaps the only ditty of this kind that has come down to us. Mr Rogers remarks that it is rather a marriage-chant than an *epithalamium* proper, which was sung in the evening at the marriage-chamber. He says, "I conceive that the chorus is divided into two parties, one carrying out Trygaeus, the other Harvest home; and that each division, as it moves on, sings separately

such verses as relate to its own special charge, while both combine in the Hymenæal chorus." He thus assigns 1337—40 and 1341—3 to Ἕμιχόρια, and also 1348 and 1349, and the last three to Trygaeus. Of course, *τρυγήσομεν*, while it suits the name *Trygaeus* and the vintage season, Ὀπάρα, is also a nuptial term. So in *σῦκον* (inf.) there is a double sense.

1341. *φέρωμεν*. The custom of 'chairing' the principal member on a festive occasion is, we see, of no recent date.

1344. For γοῦν we should perhaps read νῦν, i. e. *nunc tandem*.

λὰ συκολογούντες.

Ἵμῶν, Ἵμέναι' ὦ,

Ἵμῶν, Ἵμέναι' ὦ.

ΧΟΡΟΣ.

τοῦ μὲν μέγα καὶ παχὺ,

τῆς δ' ἡδὺ τὸ σύκον.

ΤΡΥΤΑΙΟΣ.

φήσεις γ', ὅταν ἐσθίης

1350

οἶνόν τε πίης πολύν.

Ἵμῶν, Ἵμέναι' ὦ,

Ἵμῶν, Ἵμέναι' ὦ.

ΧΟΡΟΣ.

ὦ χαίρετε χαίρετ', ἄν-

δρες, κἂν ξυνέπησθέ μοι,

1355

πλακοῦντας ἔδεσθε.

1350. φήσεις γε, κ.τ.λ. see  
sup. 916. Meineke assigns this  
and the following lines to Try-  
gaeus, with MS. Ven., and cer-

tainly μοι in 1355 seems better  
suited to him. Bergk gives the  
entire ode, from 1333 to the  
end, to the chorus.



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